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ABSTRACT

This annotated bibliography of early childhood curriculum materials is divided into two major sections. The first section reviews materials pertaining to house corner, blocks, table toys, art, clay and play dough, water and sand activities. Within these areas, entries are divided into three main lists: books, articles, and children's books. ERIC papers, monographs, and conference reports are listed together under a separate entry. Each entry includes a brief annotation, an evaluative comment, and an indication of the audience the item would probably interest. For each topic, books that could be read to or by children to give them more ideas for play are also annotated. The second section consists of criteria for analyzing books for young children focusing on Black and Hispanic peoples, annotations of books about Black and Hispanic peoples, and listings of Black folktales, nonsexist books, and sources of comprehensive guidelines for reviewing children's books. (Author/RH)

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RESOURCE MATERIALS FOR THE CREATIVE CURRICULUM

Art • Blocks • Books • Clay • Sand • Water
House Corner • Table Toys

With Special Articles on Evaluating
The Black & Hispanic Image in Children's Books

by

DEBORAH FRISBY

PS011820

Compilation of Children's Books — Leonor Guillen and Eloise Gift

Graphics — Lila Hochberg

Creative Associates, Inc.

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RESOURCE MATERIALS FOR THE CREATIVE CURRICULUM

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INTRODUCTION

Work on this Annotated Bibliography was one of the first tasks undertaken by the Celebration in Learning Project. In order to develop teacher training workshops in the eight selected areas, it was decided that a review of current literature would help staff members have a better understanding of the scope of the topics. This initial review included an examination of materials available from the National Institute of Education, National Education Association, the ERIC system, Association for Childhood Education International, National Association for the Education of Young Children, area university libraries, and materials obtained from publishers.

It was then decided that this written review of materials would be a useful publication for teacher trainers, teachers and parents. As a result, the scope of the bibliography was redesigned to include not only a review of materials solely for adult use, but also a review of specific types of books for use with young children.

Because there seemed to be a definite need for increasing adults' and young children's awareness of books which adequately portray Black and Hispanic people, emphasis was placed upon acquiring and reviewing books in these specific areas. Children's books were obtained from fifty publishing companies as well as various public libraries in the Washington, D.C. area.

The bibliography, as it now exists, is divided into two major sections. The first section presents a review of materials pertaining to house corner, blocks, table toys, art activities, clay and play dough, water and sand.

Within areas, entries are divided into BOOKS, ARTICLES, and BOOKS FOR CHILDREN. ERIC papers, monographs, and conference reports are listed together under a separate entry.

With each entry, there is a brief annotation (a description of the content of the book or article), an evaluative comment, and an indication as to which group or groups (parents, teachers, and trainers) the item would probably interest. These are abbreviated "P" for parents, "T" for teachers, and "Tr" for teacher trainers. For each topic we have also annotated a selection of books that could be read to or by the children to give them more ideas for play in that area of the classroom.

The second section consists of criteria for analyzing books for young children which focus upon Black and Hispanic American peoples, annotations of books about Black and Hispanic peoples, and listings of Black folktales, nonsexist books, and sources of comprehensive guidelines for reviewing children's books. This section of the bibliography was developed as a tool which teachers and other adults can use when choosing books for young children.

ABOUT THE AUTHOR

Deborah Frisby is a Black woman who has been involved in community service organizations and in training childcare workers in early childhood education. She has taught children and adults in community schools in Roxbury, Massachusetts and in Washington, D.C. Her close contact with young children made her aware of the need for adults to be sensitive to the messages conveyed in children's books and to be knowledgeable of learning materials for young children.

ABOUT THE PROJECT

Celebration in Learning was a research and demonstration project funded by the Office of Child Development (DHEW) in cooperation with the Washington Bicentennial Commission. The project's purpose was to create and to pilot test in-service training workshops for early childhood teachers. The workshops focused on the utilization of space and materials in the early childhood classroom. They examined the physical arrangement of different activity areas in the classroom and showed how room arrangement can affect children's behavior. The training also highlighted the important social and cognitive skills that children can gain by exploring materials and participating in activities associated with eight specific classroom areas. In addition, they explored, in depth, the teacher's role in facilitating children's understanding of the world around them.

Piaget's theory of cognitive development and Erikson's theory of social-emotional growth formed the basic philosophical framework of the project. The training also incorporated cultural understanding in its content and emphasized that cultural background and experiences contribute significantly to the child's view of the world and learning styles.

Eight frequently used areas of the classroom were featured in the workshops and are addressed in the bibliography. They are:

- House Corner
- Art
- Blocks
- Table Toys
- Books
- Water
- Clay and Playdough
- Sand

House Corner

HOUSE CORNER

Books

CURRY, NANCY E., and ARNAUD, SARA, ed. Play: The Child Strives Toward Self-Realization. Washington, D.C.: National Association for the Education of Young Children, 1971.

The following are reports in Play which deal specifically with dramatic play:

1. Arnaud, Sara. "Introduction: Polish for Play's Tarnished Reputation." Sets framework for volume by delineating uses of play and discussing developmental aspects of dramatic play.
2. Brown, Nancy S., Curry, Nancy E., and Tittnich, Ethel. "How Groups of Children Deal with Common Stress Through Play." Illustrates the impact that a traumatic event can have on children and conveys to adults a way to help children cope with such experiences.
3. Curry, Nancy E. "Considerations of Current Basic Issues on Play." Summarizes basic issues addressed at Play conference and points of view expressed.
4. Smilansky, Sara. "Can Adults Facilitate Play in Children?: Theoretical and Practical Considerations." Defines and discusses socio-dramatic play and adults' role in providing for socio-dramatic play.

This is an excellent booklet on play; a must for people seriously interested in dramatic play and young children.

P, T, Tr

HARTLEY, RUTH E., FRANK, LAWRENCE K., and GOLDENSON, ROBERT M. Understanding Children's Play. New York: Columbia University Press, 1952: 16-98.

In these two relevant chapters, the authors delineate and illustrate functions of dramatic play. They also discuss the teacher's role in ensuring that fruitful dramatic play can occur.

Insightful examples of dramatic play are included.

P, T, Tr

HERRON, R.E., and SMITH, BRIAN SUTTON, ed. Child's Play. New York: John Wiley & Sons, 1971.

Relevant chapters include:

1. Rivka, Eifermann. "Social Play in Childhood."*
2. El'Konin, D. "Symbolics and its Functions in the Play of Children."
3. Levin, Harry, and Wardwell, Elinor. "The Research Uses of Doll Play."
4. Peller, Lili. "Models of Children's Play."

*Eifermann's article is of particular interest because it refutes some of Piaget's and Smilansky's findings.

The literature in these chapters is more theoretically than practically oriented; however, good background material on dramatic play is presented.

Tr

KROWN, SYLVIA, and MANY, MIRIAM. Threes and Fours Go to School. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974: 89-104.

The authors present an informal account of part of a two-year study mixing 3, 4, and 5 year old upper class Israeli children of European or Western origin with lower class Israeli children of Middle Eastern or North African origin in a nursery school setting.

The particular section on dramatic play reveals the differences in levels of dramatic play of the two groups, the progress made in level of play of the lower class group, and the role of the teacher as observer, facilitator, and developer of dramatic play in children.

This book is very insightful although its cultural bias detracts from integrity.

P, T, Tr

LOWENFELD, MARGARET. Play in Childhood. London: Victor Gollanz Ltd., 1935: 182-206.

Three forms of dramatic play are discussed - play as a reproduction of daily life, as a distortion of daily life, and as an expression of a child's hidden feelings. Play episodes are narrated.

The author successfully shows the importance of dramatic play to a child's emotional well being.

T, Tr

PIAGET, JEAN. Play, Dreams and Imitation. New York: W.W. Norton, 1962: 87-212.

The author discusses his theory of play, classifies play, and compares the symbolism in play to the symbolism in dreams.

Very technical language is used; difficult reading.

Tr

PULASKI, MARY ANN. Understanding Piaget, An Introduction to Children's Cognitive Development. New York: Harper & Row, 1971: 96-116.

This is a distillation of sections of Piaget's Play, Dreams and Imitation.

It is easier to read than the original Piaget, but it is still highly technical.

Tr

READ, KATHERINE H. The Nursery School, A Human Relationship Laboratory. Philadelphia: W.B. Saunders, 1971: 354-366.

The author uses illustrative examples to complement her discussion of the value of dramatic play for children. She also explores ways in which a teacher can be supportive of dramatic play.

Lucid presentation.

P, T, Tr

SINGER, JEROME, ed. The Child's World of Make Believe. New York: Academic Press, 1973.

The following are chapters that relate to imaginative play and young children?

1. Biblow, Ephriam. "Imaginative Play and the Control of Aggressive Behavior."
2. Freyberg, Joan. "Increasing Imaginative Play of Urban Disadvantaged Kindergarten Children Through Systematic Training."
3. Singer, Jerome. "Theories of Play and the Origins of Imagination."

All except the last article by Singer are very technical.

Tr (except #3: P, T, Tr)

SPRUNG, BARBARA. Guide to Non-Sexist Early Childhood Education. New York: Women's Action Alliance, 1974.

The author presents helpful information on hidden sexist messages present in early childhood education. She also points out practical ways to alleviate sexism in the doll corner or housekeeping area.

A must for people striving for the non-sexist education of young children.

P, T, Tr

HOUSE CORNER

Articles

ALMY, MILLIE. "Spontaneous Play: An Avenue for Intellectual Development." Young Children 22 (May 1967): 265-276.

The author defines two forms of play:

1. Play as activity initiated and given structure by the child's interests and imagination (spontaneous play).
2. Play as an adult-prescribed and equipment-directed activity.

The author contends that spontaneous play is intellectually necessary. She elaborates on the implications of this view for a preschool curriculum.

Tr

ARNAUD, SARA H. "Some Functions of Play in the Educative Process." Childhood Education 51 (November 1974): 72-78.

The author briefly delineates some functions of spontaneous play as it relates to the following: cognition, anxiety, egocentrism, symbolism, physical development, innovative problem solving, expression and integration of experience.

The role of the teacher in such play is briefly discussed.

Good introduction to spontaneous play and its usefulness to the child.

P, T, Tr

BENDER, JUDITH. "Have You Ever Thought of a Prop Box?" Young Children 26 (January 1971): 164-168.

A box of real things from the real world can be used to extend children's play. The author gives examples including props to aid pretend mechanics, forest rangers, beauticians, and plumbers. Some hints are also given on labelling the boxes and where to get some of the materials to make up the boxes.

A good "how-to" article.

P, T, Tr

GARVEY, CATHARINE. "Some Properties of Social Play." Merrill Palmer Quarterly 20 (July 1974): 163-180.

This observational study includes examples of elements that Garvey perceives as features of social play. The elements are the following:

1. Both parties involved have to know how to pretend.
2. The patterns of procedure have to be mutually acceptable.
3. A theme of interaction has to be identified and jointly developed.

Within the text, pages 169-174 specifically seem to illustrate elements of socio-dramatic play.

Relatively technical presentation.

Tr

GRIFFING, PENELOPE. "Socio-Dramatic Play Among Young Black Children." Theory Into Practice 13 (October 1974): 257-265.

The author presents background material on socio-dramatic play in which she reviews literature attesting to the importance of socio-dramatic play (i.e., Singer, Smilansky), exploring the relationship of social class and culture in socio-dramatic play (i.e., Smilansky, Rosen, Stein), and showing that training children in socio-dramatic play techniques has positive results in affective and cognitive growth. She also discusses her research findings and broad implications of enhancing socio-dramatic play.

Excellent exposition; discussion of factors involved and of broad implications is in non-technical language. A non-condescending approach to low SES group permeates the study.

P, T, Tr

HARTSHORN, EDWINA, and BRANTLEY, JOHN C. "Effects of Dramatic Play on Classroom Problem Solving Ability." The Journal of Educational Research 66 (February 1973): 253-245.

This study investigates the effects of dramatic play on problem solving ability of second and third grade students. The implications of the study are important when considering Smilansky's observation that socio-dramatic play increases one's ability to perform well in the "school game."

Relatively non-technical presentation. Good validation of Smilansky's observations concerning socio-dramatic play and the "school game."

T, Tr

LOVINGER, SOPHIE L. "Socio-Dramatic Play and Language Development in Pre-School Disadvantaged Children." Psychology in the Schools 11 (July 1974): 313-320.

This study explores two questions in relation to children from low socio-economic status families:

1. Will the use of socio-dramatic play increase the use of language?

2. Will the use of language in fantasy play transfer to a cognitive task?

The procedure involves pre-testing of level of play, intervention in socio-dramatic play, and post-testing for level of play following intervention. Results show that the development of socio-dramatic play skills leads to greater language use and increased skill on cognitive tasks.

This study is clearly presented; factors involved are well defined and procedure is clearly delineated.

T, Tr

MARSHALL, H., and HAHN, S.C. "Experimental Modification of Dramatic Play." Journal of Personality and Social Psychology 5 (January 1967): 119-122.

The hypothesis tested in this study is that "If an adult engages in fantasy play with a child enacting topics commonly used in children's dramatic play with peers, the child will increase his dramatic play with peers." The results support the idea that adults can intervene and effectively "teach" aspects of dramatic play.

For the most part, the presentation is technical. Table 11 (number of subjects in training groups with the direction of difference in dramatic play scores) and the discussion results are lucid.

Tr

NOECKER, ALBERTINE. "A Doll Corner Upstairs." Young Children 25 (December 1969): 102-104.

The author describes a doll corner built in a balcony style. Advantages of the arrangement and necessary rules are included.

Ideas presented could be used as a model.

T, Tr

PALEY, VIVIAN. "Is the Doll Corner a Sexist Institution?" The University of Chicago School Review 81 (August 1973): 569-576.

This article is an account by a kindergarten teacher of her informal observations regarding doll house play. Her major contention is that children, particularly girls, need the doll house corner to act out their feelings and anxieties about: 1) family life, 2) being sick, and 3) guilt and concern about the human body. It is Ms. Paley's contention that girls feel a greater need to work out their feelings in the context of the doll house corner than boys do.

This article is useful as an informal account validating the need for doll house play. It can also be used as a point of discussion as to why kindergarten boys spend so little time in the doll house corner.

P. T, Tr

RILEY, SUE SPAYTH. "Some Reflections on the Value of Children's Play." Young Children 28 (February 1973): 146-153.

Play is defined and discussed as a process or activity which is self directed, spontaneous, improvisational, creative and has value in and of itself. In discussing dramatic play, the author points out typical play themes of middle class preschoolers. She also discusses Smilansky's research.

The article, particularly pages 150-153, presents clear discussion and insights into socio-dramatic play.

P, T, Tr

ROBINSON, HELEN F. "The Decline of Play in Urban Kindergartens." Young Children 26 (August 1971): 33-41.

The main point of this article is that by observing and interacting in children's play teachers will be more able to key in on each child's needs and strengths and to structure the school scene accordingly. Specific goals for the direct intervention in the doll corner are also given:

1. Stimulate more abundant speech.
2. Stimulate more developed dramatic play.
3. Model standard syntactic speech.
4. Stimulate use of category words.
5. To clarify definitions of family roles.

Lucid illustration of teacher intervention in dramatic play; useful "how-to" model for teachers; article shows how intervention can cause play to become more developed.

P, T, Tr

ROSEN, CATHARINE E. "The Effects of Socio-Dramatic Play on Problem-Solving Behavior Among Culturally Disadvantaged Preschool Children." Child Development 45 (December 1974): 920-927.

This study arose out of two questions about Smilansky's 1968 study on socio-dramatic play in Israel. 1) "Are Smilansky's results generalizable to a different culture? 2) If so, can socio-dramatic play be harnessed to further the overall development of the disadvantaged child?" (p. 320)

By a pre-test, intervention and post-test study she shows that skills can be improved.

The study is relatively non-technical in presentation; the statistical designs are comprehensible.

T, Tr

STOVER, MAYZETTE. "A Boy's Best Friend is This Doll." Grade Teacher 85 (January 1968): 70-71.

Informally written episode showing how dolls can be useful in getting children to reveal feelings about themselves.

P, T, Tr

STROM, ROBERT. "Play and Family Development." The Elementary School Journal 74 (March 1974): 359-367.

The article introduces "Toy Talk", a parent-child play period. In "Toy Talk" the child picks a play theme; the mother participates in play and tries to introduce some new vocabulary words into the dramatic play. The mother also tries to "manifest certain effective behaviors" (p. 362) showing through her play acting, within the child's theme, the constructive use of power or sharing fears and anxieties, etc. These effective behaviors are later reinforced by the mother who reads stories related to the behaviors. "Toy Talk" is a way in which an adult can introduce specific concepts into a child's fantasy play.

Good article; can be viewed as the first in a series with Strom's "Observing Parent-Child Fantasy Play" since it gives a rationale for parent-child fantasy play.

P, T, Tr

STROM, ROBERT. "Observing Parent-Child Fantasy Play." Theory Into Practice 13 (October 1974): 359-368.

The author offers categories which can be used for observing parent-child fantasy play. The first set of categories represents traits that adults need to develop if they are to have meaningful fantasy play with children. The second set represents traits adults must work on reducing in themselves in order to engage in fruitful dramatic play with children.

This is an excellent article which successfully shows children's strengths and adult weaknesses in relation to the ability to participate in dramatic play. The article is useful in teaching adults how to play with children.

P, T, Tr

HOUSE CORNER

Reports, Papers, ERIC Reproductions

BLAKE, ROBERT J. "Living Dolls and the Growth of Self." Paper presented at the CSA Convention, New York, November 1973: ERIC Document Reproduction Service, ED 084 571.

This paper focuses on the ultra-realistic dolls that are flooding the market today. These products are viewed as detrimental since they stifle the fantasy play of children and teach inappropriate values.

The paper is informally written and could be a useful starting point for discussion.

P, T, Tr

SALVAY, BETTY. "Toward Parent and Teacher Understanding of the Importance of Play." California State University, January 1974: ERIC Document Reproduction Service, ED 089 981.

This is primarily a review of studies and papers done by Franklin, Smilansky, Freyberg, Singer and others relating to aspects of imaginative or dramatic play.

The author presents a clear overview of works done in the field of dramatic play.

P, T, Tr

SINGER, JEROME L., and SINGER, R. "Fostering Imaginative Play in Pre-School Children--The Effects of Television Viewing and Direct Adult Modeling." Paper scheduled for presentation at the Annual Meeting of the American Psychological Association, August 1974: ERIC Document Reproduction Service, ED 089 873, April 1974.

This study shows that if an adult watched television with a child and then discussed what they were viewing, the child could integrate his television experience into his dramatic play to a much greater extent than could a child who watched television without an adult participant.

Very technically oriented.

Tr

HOUSE CORNER

Children's Books for Extending Socio-Dramatic Play
(Black people are included in starred books)

ALEXANDER, VERNA. I'll Protect You From the Jungle Beasts. New York: Dial Press, 1973.

BLACK, IRMA. Doctor Proctor and Mrs. Merriwether. Chicago: Albert Whitman Co., 1971.

*CALLAHAN, DOROTHY. Under Christopher's Hat. New York: Charles Scribner's Sons, 1972.

DE REGNIERS, IRMA. May I Bring a Friend? New York: Atheneum, 1974.

*GERGELY, TIBOR. Busy Day, Busy People. New York: Random House, 1973.

PATERSON, DIANE. Eat! New York: Dial, 1975.

*REAVIN, SAM. Hurray for Captain Jane. New York: Parents' Magazine Press, 1971.

SAVAGE, MARGARET. Bear Hunt. New York: Prentice-Hall, 1976.

SHARMAT, MARJORIE. Mooch the Messy. New York: Harper & Row, 1976.

SKORPEN, LIESEL MOAK. Mandy's Grandmother. New York: Dial Press, 1975.

WELLS, ROSEMARY. Noisy Nora. New York: Dial Press, 1973.

ZOLOTOW, CHARLOTTE. William's Doll. New York: Harper & Row, 1972.

Art

ART

Books

BLAND, JANE. Art of the Young Child, 3 to 5 Years. New York: The Museum of Modern Art, 1957.

Characteristics of threes', fours', and fives' art needs and capabilities are discussed. Interesting illustrations of their paintings and constructions help the reader appreciate developmental differences of threes, fours, and fives.

An important book for those interested in understanding and fostering children's art.

P, T, Tr

D'AMICO, VICTOR and BUCHMAN, ARLETTE. Assemblage. New York: The Museum of Modern Art, 1972: 34-59.

The authors convey information about the four and five-year-old child's ability in working with art materials. They also include directions for collage and construction activities which allow young children freedom to construct creatively.

Very impressive array of creative projects.

P, T, Tr

DEAN, JOAN. Room to Learn, A Place to Paint. New York: Citation Press, 1973.

The author offers practical suggestions for creating work surfaces, storage space, display areas, and drying areas for art activities such as painting, clay modeling, weaving, etc. She also provides a list of where to get materials needed to make the objects discussed.

An excellent resource book.

T, Tr

GAITSKELL, CHARLES, and GAITSKELL, MARGARET. Art Education in the Kindergarten. Peoria, Ill.: Charles A. Bennet Co., Inc., 1952.

The authors discuss the importance of art for exercising a child's emotions, intellect, and perceptive powers. They also outline a child's stages of development in art from two to five years and give guidelines for art materials and physical set-up. The authors comment on illustrations of art done by children in different stages.

T, Tr

HOOVER, F. LOUIS. Art Activities for the Very Young, From 3 to 6 Years. Worcester, Mass.: Davis Publications, Inc., 1961.

The author conveys useful information which makes one aware of the art experiences of the young child and how to best assume a supportive role in these experiences. He also gives guidelines

for art activities such as clay work, weaving, construction, cutting, and painting, and stresses the importance of children being allowed to work on these activities in their own way.

Very informative resource book.

P, T, Tr

JAMESON, KENNETH. Art and the Young Child. New York: The Viking Press, 1968.

The author analyzes closely what, how, and why young children paint and draw. He makes astute connections between children's art, their stage of mental, emotional, and social development, their experiences and their home environment; he uses excellent, succinct examples to illustrate his points.

This book is a must for people involved with young children's development.

P, T, Tr

KELLOGG, RHODA. Analyzing Children's Art. Palo Alto, Calif.: National Press Books, 1969.

The author presents a detailed analysis of children's scribbling and drawings of humans, animals, building, vegetation and transportation. She also discusses the meaning of children's art and various theories relating to it.

Recommended for people who want to study young children's art in depth.

Tr

KELLOGG, RHODA, and O'DELL, SCOTT. The Psychology of Children's Art. San Diego, Calif.: CRM-Random House, Inc., 1967.

The authors explore the fascinating world of the young child's art. They describe children's art in terms of developmental levels ranging from "the non-representing scribbler" to the "intentional pictorial representer." The colorful illustrations are analyzed in terms of developmental stages and styles of drawings.

An impressive and very informative book.

P, T, Tr

LEWIS, HILDA PRESENT, ed. Art for the Pre-Primary Child. Washington, D.C.: National Art Education Association, 1972.

The volume contains sections which address child development, theories relating to developmental stages in children's art, and practical considerations such as materials, activities, and the physical set-up necessary for fruitful art experiences for young children.

An extensive and thoughtful discussion of art and its implications for young children.

P, T, Tr

LOWENFELD, VIKTOR. Your Child and His Art. New York: The Macmillan Co., 1954.

The author provides an insightful guide for adults interested in supporting and stimulating children's creative potential. He provides information on the stages of development of children's art and the importance of avoiding harmful interference in it.

An excellent resource book.

P, T, Tr

LOWENFELD, VIKTOR, and BRITTAIN, W.L. Creative and Mental Growth. New York: The Macmillan Co., 1970: 89-115.

The scribbling stage of a child's development (from two to four years of age) is discussed. The stage is divided into three categories:

1. Disordered (random scribbles).
2. Controlled (visual control over scribbles).
3. Names (intent present; representation).

The effects of color and environment on "the scribbler" are also discussed. Comments on proper art materials for the "scribbler" are included.

Very informative discussion of "the scribbler" and his/her needs.

P, T, Tr

MENDELOWITZ, DANIEL. Children are Artists. 2nd ed. Stanford, Calif.: Stanford University Press, 1963: 30-50.

The author describes and illustrates stages of development in children's art ranging from the stage of undirected scribbling (two to four) to that of using pictorial symbols (four to six). He also relates these stages to modeling and construction activities and gives suggestions for adults on aiding and observing a child's growth.

Very useful and informative.

P, T, Tr

PITCHER, EVELYN GOODENOUGH; LASHER, M.G.; FEINBURG, S.G.; and BRAUN, L.A. Helping Young Children Learn. 2nd ed. Columbus, Ohio: Charles Merrill Publishing Co., 1974: 19-55.

The authors provide guidelines for teachers in helping a child develop creative thinking and gaining self-confidence through art. They also offer suggestions for materials and activities appropriate for young children and suggestions for observing and enriching children's art experiences.

A fascinating and very useful section.

P, T, Tr

ART

Articles

COHEN, ELAINE PEAR. "Does Art Matter in the Education of the Black Ghetto Child?" Young Children 29 (March 1974): 170-181.

The role of art experiences in developing positive self concepts and perceptual abilities in young children is discussed.

The examples show the author effectively using art to develop these areas in kindergarten, first, and second grades.

Can be used as starting point in integrating art with other subject areas as a valid developmental.

T, Tr

FLURRY, RUTH. "Evaluating Your Kindergarten Art." School Arts 7 (March 1960): 27-31.

The author shares a sensitive account that involves the reader in interpreting the meaning of the ways young children use various art media. She also discusses the value of keeping anecdotal art records and a display schedule for children's art work.

An informative article.

P, T, Tr

MUNCHRATH, MARJORIE. "Creative Art for Young Children." Early Childhood Education 8 (Winter 1973-1974): 12-22.

The author delineates children's stages of development from the scribbling to the preschematic stage in which drawings are representative. She also advises adults how to be supportive of children's art in the various stages in terms of materials, attitudes and interactions.

A good overview of the art of the young child.

T, Tr

PLATT, PENNY. "Your Pupils' Art, Picasso or Piaget?" Early Years 2 (September 1971): 44-47.

The author relates stages of development in children's drawing to Piagetian stages of development and perceptual readiness to note relationships between letters and words.

A brief, but interesting exposition. Points made relating reading readiness to art stages need further elaboration.

T, Tr

SPARLING, JOSEPH, and SPARLING, MARILYN. "How to Talk to a Scribbler." Young Children 28 (August 1973): 333-341.

The authors present an insightful discussion of how adults can reinforce children's scribbling behavior and provide language which stimulates an awareness in children of their art and feelings about

it. The keys to remember, as pointed out by the authors, are to gear your comment to the child's particular level and to be specific. The authors provide examples to be used as starting points for talking to scribblers at three different levels of development.

An important article which should be read by all people involved with child development.

P, T, Tr

ART

Reports, Papers, ERIC Reproductions

MOONEY, ROSS, and SMILANSKY, SARA. "An Experiment in the Use of Drawing to Promote Cognitive Development in Disadvantaged Preschool Children in Israel and the United States." Columbus: Ohio State University Research Foundation, 1973: ERIC Document Reproduction Service, ED 082 842.

The purpose of the study was to develop the cognitive ability of preschool children from low socio-economic status families by the use of drawing. The study involved over four hundred pre-kindergarten children in the United States and Israel. Five different teaching methods relating to children's drawings were used:

1. Traditional - encouragement in drawing process only.
2. Discussion of object to be drawn before, during and after drawing is done.
3. Observation - discussion and focusing on visual aspects of objects.
4. Touch method - discussion in conjunction with feeling objects.
5. Technical training - discussion in conjunction with observation and training in making forms.

Results showed that the traditional method of teacher non-intervention in children's drawing does not develop the drawings of children of low socio-economic status families. Methods of observation and technical training were most effective in cognitive and artistic development.

A well documented study with good discussion and clarity of style. The results merit discussion in relation to the teacher's role as delineated by other art specialists.

T, Tr

ART

Children's Books for Enhancing Easel and Art Table Play
(Black people are included in starred books)

HOBAN, TANA. Shapes and Things. New York: The Macmillan Co., 1970.

HOBAN, TANA. Look Again. New York: The Macmillan Co., 1972.

LIONNI, LEO. Little Blue and Little Yellow. New York: Astor-Honor, Inc., 1959.

LOBEL, ARNOLD. The Great Blueness and Other Predicaments. New York: Harper & Row, 1968.

*MCGOVERN, ANN. Black is Beautiful. New York: Scholastic Book Services, 1970.

WOLFF, ROBERT JAY. Seeing Red. New York: Charles Scribner's Sons, 1968.

Blocks

BLOCKS

Books

BLAU, ROSALIE. "Many Learnings Through Block Play." In Creating with Materials for Work and Play, Leaflet 4. Edited by Jeanne Quill. Washington, D.C.: Association for Childhood Education International, 1967-1968.

The article briefly outlines the physical, social, emotional, and intellectual benefits of block play. The teacher's role in block building, and knowing types of blocks and accessories to acquire are also explored.

Useful and to the point.

P, T, Tr

BURNS, SYLVIA. "Props to Enhance Dramatic Play." In Creating with Materials for Work and Play, Leaflet 6. Edited by Jeanne Quill. Washington, D.C.: Association for Childhood Education International, 1967-68.

The article explains how to utilize cast-off materials to add new life to flagging dramatic play and block building activities. Selectivity that should be involved in using such materials and storage facilities are also discussed.

Good "how-to" article.

P, T, Tr

HARTLEY, RUTH E.; FRANK, LAWRENCE K.; and GOLDENSON, ROBERT M. Understanding Children's Play. New York: Columbia University Press, 1952: 99-150.

This is a very comprehensive discussion of the needs that block play fulfills in children. Some of these needs are: adventure, object of hostility, safety and calmness, being alone, fantasy play, social contact, and exploring facets of the real world. In addition, the teacher's role in block play is explored.

This is an excellent piece of writing. Good episodic examples clearly support the author's contention that blocks fulfill many of the needs of young children.

P, T, tr

HIRSCH, ELIZABETH, ed. The Block Book. Washington, D.C.: National Association for the Education of Young Children, 1974.

An excellent book with separate articles by well-known educators on using blocks to develop concepts in science, mathematics, social studies, and dramatic play. This is a must for early childhood centers.

P, T, Tr

JOHNSON, HARRIET. The Art of Block Building. New York: Bank Street College of Education, 1933.

The author discusses and illustrates children's use of blocks ranging from the stage of piling and stacking to that of planned representational decorative block building.

The author uses fascinating illustrations of children's block buildings to show different stages of development in children's use of blocks.

An important booklet on blockbuilding stages.

P, T, Tr

JOHNSON, HARRIET. Children in the Nursery School. New York: Agathon Press, Inc., 1973: 183-211.

The author's representation is based on the contention that a child learns to deal effectively with his environment by freely using blocks and other constructive materials. She gives examples of block designs and buildings which illustrate young children's attempts to integrate and represent their experiences.

T, Tr

KROWN, SYLVIA, and MANY, MIRIAM. Threes and Fours Go To School. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974: 104-123.

The authors present an absorbing account of children's block building activities and the learning which evolves from them. They also focus on the teacher's role in stimulating children's development of block building skills and interests.

P, T, Tr

LEONARD, EDITH; VAN DEMAN, DOROTHY D.; and MILES, LEWIN E. Foundations of Learning in Childhood Education. Columbus, Ohio: Merrill Books, 1963: 335-373.

The authors discuss social, physical and emotional values derived from block play. They also elaborate on children's developmental stages of block building and the teacher's role in block play.

An important piece of writing on block play. It is written in clear language and gives good examples to illustrate points.

P, T, Tr

RUDOLPH, MARGUERITA, and COHEN, DOROTHY. "The Many Purposes of Block-building and Woodwork." In Ideas That Work with Young Children, pp. 102-111. Edited by Katherine Read Baker. Washington, D.C.: National Association for the Education of Young Children, 1972.

Mathematical and physical development encouraged by block play is discussed. Accessories which enhance block play are also listed.

An enthusiastic endorsement of block play.

P, T, Tr

SPRUNG, BARBARA. Guide to Non-Sexist Early Childhood Education. New Women's Action Alliance, 1975: 35-41.

The author discusses cognitive, emotional and social values of block play. She also gives good suggestions for involving girls in meaningful block play.

An excellent article for helping adults integrate girls into block play.

P, T, Tr

STARKS, ESTHER B. Blockbuilding. Washington, D.C.: National Education Association Center, 1960.

Blocks are discussed as a medium which can promote social, physical and intellectual growth. Particular emphasis is placed on the social learning involved. Examples are given and a section on the teacher's role and types of blocks is also included.

The booklet is a good introduction to the value of block play.

P, T, Tr

TAYLOR, BARBARA. A Child Goes Forth. Provo, Utah: Brigham Young University Press, 1964: 29-31.

The role of the teacher in providing for appropriate physical space and supervision is discussed. There is also a chart which shows areas in which block play encourages development.

A brief informative discussion of the teacher's role in block play.

P, T, Tr

BLOCKS

Articles

AMES, LOUISE BATES, and LEARNED, JANET. "Developmental Trends in Child Kaleidoblock Responses." The Journal of Genetic Psychology 84 (1954): 237-270.

This study investigates whether children respond in an age-typical way in relation to their block play. Particular areas researched are the extent of verbalization involved with play, dramatization, response to block color and shape, types of structures built and the way the child manipulates the blocks.

A good background study.

Tr

CARTWRIGHT, SALLY. "Blocks and Learning." Young Children 29 (March 1974): 141-146.

The physical, social, emotional, and cognitive development encouraged by block play is briefly discussed. The role of the teacher is also included.

Useful as a brief introduction to block play learning.

P, T, Tr

FARRELL, MURIEL. "Sex Differences in Block Play in Early Childhood Education." Journal of Educational Research 51 (December 1957): 279-284.

The findings of the study were that almost five times as many boys as girls played with blocks and that the boys played almost twice as long as the girls. The fact that no discussion of the results is given limits the usefulness of the study.

The study results can be used to generate discussions as to whether and why block play preference is sex related.

Tr

GRAMZA, ANTHONY F., and WITT, PETER A. "Choices of Colored Blocks in the Play of Preschool Children." Perceptual and Motor Skills 29 (December 1969): 783-787.

The findings of the study indicate that color preference was not of primary importance in the block play of the four to five-year-old children tested. The proximity of the blocks to the children seemed to be a more important factor in block usage.

The discussion of the study is mostly non-technical.

Tr

LAYMAN, A.E. "Block Play - An Essential." Elementary School Journal 40 (April 1940): 607-613.

This article points out how block play aids a child's physical and social development. It also shows how blocks are important in a child's play experiences.

P, T, Tr

MOYER, KENNETH, and VON HALLER GILMER, B. "Experimental Study of Children's Preferences and Use of Blocks in Play." The Journal of Genetic Psychology 89 (1965): 3-10.

The authors review the literature and investigate whether there are differences in block play relative to age. The results from cross-sectional studies show that stages are not necessarily related to age.

The study is written in a non-technical manner.

P, T, Tr

SALISBURY, ETHER, and IVEY, HENRILU. "Blockbuilding in the Reading Readiness Program." Childhood Education 16 (1940): 221-225.
This is an exposition of the teacher's role in structuring fruitful experiences related to block play.

T, Tr

STEWART, ALAN. "The Magic World of Blocks." Instructor 83 (November 1973): 94-95.
The article informally discusses adult use of blocks with children and also some block buildings that children can make.

P, T, Tr

BLOCKS

Children's Books to Enhance Block Play
(Black people are included in starred books)

*AFRICAN PRIMARY SCIENCE PROGRAM. Activities for Lower Primary, Wheels. Newton, Mass.: Education Development Center, 1973.

ARKIN, ALAN. Tony's Hard Work Day. New York: Harper & Row, 1972.

BATE, NORMAN. Who Built the Bridge? New York: Charles Scribner's Sons, 1954.

BURTON, VIRGINIA. Mike Mulligan and His Steam Shovel. Boston: Houghton Mifflin Co., 1967.

BURTON, VIRGINIA. The Little House. Boston: Houghton Mifflin Co., 1969.

GIBBONS, GAIL. Willy and His Wheel Wagon. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1975.

*GERGELY, TIBOR. Busy Day, Busy People. New York: Random House, Inc., 1973.

*MATHIEU, JOE. Big Joe's Trailer Truck. New York: Random House, Inc., 1974.

MIRIAM, EVE. Bam, Zam, Boom. New York: Walker & Co., 1972.

WILSON, RODGER. Where's the Fire? Englewood Cliffs, N.J.: Prentice-Hall Inc., 1976.

Table Toys

TABLE TOYS

Books

CROFT, DOREEN, and HESS, ROBERT. An Activities Handbook for Teachers of Young Children. Boston: Houghton Mifflin Co., 1972: 145-171.

The author describes activities which develop the concept of number (cardinality and ordinality), shape, set and conservation of quantity. Flannel board cut-outs and real objects are used as learning aids.

Activities can be used as a starting point but a more creative approach needs to be adopted.

T, Tr

DAVIDSON, JESSICA. Using the Cuisenaire Rods - A Photo/Text Guide for Teachers. New Rochell, N.Y.: Cuisenaire Company of America, Inc., 1969.

This book is geared towards self-development with the use of Cuisenaire rods by teachers and older students. Some operations shown are multiplication, mean, mode, median, distribution, prime numbers and ratio and proportion.

Useful for those who are interested in learning advanced uses of Cuisenaire rods.

P, T, Tr

DAVIDSON, PATRICIA; FAIR, ARLENE; and GALTON, GRACE. Student Activity Cards for Cuisenaire Rods. New Rochelle, N.Y.: Cuisenaire Company of America, Inc.

The activity cards are an excellent tool for extending the usage of Cuisenaire rods. Some of the activities included are the following:

1. Rod identification games (identifying rods by touch and by comparing them with other rods).
2. Pattern games (making squares, mirror images, animals and people out of rods).
3. Stories about rods (What plus the red rod makes the yellow rod? Yellow rod minus red rod makes what rod?).
4. Making equivalent rod trains (How many ways can you make the black rod using combinations of three rods?).

Card units geared more for younger children are 1A-1L, 2A-2I, 5A-5L and 6A-6D.

Teachers should modify the cards using pictures or symbols other than words or by giving oral commands to young children and other non-readers.

P, T, Tr

DIENES, Z.P. "Logic for Young Children." In Mathematical Learning: New Approaches to the Teaching of Young Children, pp. 89-104. Edited by Leonard Feldman. New York: Gordon & Breach, Science Publishers, 1969.

This article suggests some advanced logic games for five- to seven-year-olds to play with attribute blocks. Examples are:

1. Hoop games - games in which the blocks are separated by attributes; i.e., red blocks in one hoop and squares in another hoop. Children explore and figure out how to indicate with hoops the intersection that occurs when a block such as a red square is introduced.
2. Either/or games - games in which blocks that have either one of two chosen attributes are included; i.e., put in the bucket blocks that are either yellow or a rectangle.
3. More complicated, formalized logic games for older children (second grade and up).

The games Dienes describes should be played only after a child is very familiar with attribute blocks. Games from Attribute Games and Problems, McGraw-Hill, 1968, should be played before logic games outlined by Dienes.

Good guidelines for extending the use of attribute blocks.

T, Tr

FARRELL, MARGARET. Geoboard Geometry. Palo Alto, Calif.: Creative Publications, Inc., 1971.

The range of activities included is from pre-kindergarten through grade twelve. The following activities are among those presented for preschool children:

1. Free exploration.
2. Making four-sided figures; making five-sided or three-sided ones from four-sided ones.
3. Making letters on the geoboard.
4. Geobug games - finding a long path between two points (A and B), finding the short path, and finding the intersecting paths of two different bugs.

Some of the activities presented on the fourth to sixth grade levels can be adjusted for young children.

A good starting tool on geoboards; practical not theoretical.

P, T, Tr

FURTH, HANS, and WACHS, HARRY. Piaget's Theory in Practice: Thinking Goes to School. New York: Oxford University Press, 1974: 139-172, 188-198, 209-221.

The authors discuss games which develop visual, hand, and logical thinking abilities. The visual and hand thinking games are arranged in sequence from object manipulation to producing representations from verbal and written descriptions. The logical thinking games cover a range of easy to advanced sorting, ordering, and seriating activities.

Interesting games for skill development. Some of the games go beyond average kindergarten level skills but generally the excerpts noted have games that can be used at a preschool and kindergarten level.

T, Tr

GATTEGNO, C. A Teacher's Introduction to the Cuisenaire-Gattegno Method of Teaching Arithmetic. Reading, England: Lamport Gilbert Co., Ltd., 1960: 3-5, 75-81.

The author first explains the mathematical framework in which Cuisenaire rods are used. In the second section (pp. 29-35) he briefly outlines a sequence of activities for young children using the rods. He emphasizes free play with the rods at the beginning and progresses from there to translating from pictures to symbols (e.g., blue rod - yellow rod = purple rod to b - y = p).

The appendix outlines a detailed series of activities for the young child.

Very informative and practical.

P, T, Tr

GIBB, GLENADINE, and CASTANEDA, ALBERT A. "Experiences for Young Children." In Mathematics Learning in Early Childhood, pp. 96-124. Edited by Joseph Payne. Reston, Va.: National Council of Teachers of Mathematics, Inc., 1975.

The authors divide mathematical learning into pre-number and number experiences.

Comparing, ordering, measuring, graphing, and patterning exercises are included in pre-number and number activities. All activities are arranged in gradations from easy to more difficult.

P, T, Tr

GOLICK, MARGIE. Deal Me In! A Guide to the Use of Card Games as Learning Tools. New York: Jeffrey Norton Publishing Co., 1973.

The author describes a fascinating array of card games and the skills that children can learn from the games. Her presentation of the games and rules to play them can be easily understood.

P, T, Tr

HESS, ROBERT, and CROFT, DOREEN. Teachers of Young Children. 2nd ed. Boston: Houghton Mifflin Co., 1972.

Cognitive growth based on the acquisition of physical and logical knowledge is the framework for activities discussed. Specific skill areas include gaining information about the physical properties of matter, classifying, seriating, one-to-one correspondence and conserving matter. Manipulation of real objects is suggested in the activities.

Good introduction to a Piagetian approach in preschool.

P, T, Tr

HULL, WILLIAM P. "Concept Work with Young Children." In Mathematical Learning: New Approaches to the Teaching of Young Children, pp. 89-104. Edited by Leonard Feldman. New York: Gordon & Breach, Science Publishers, 1969.

The author presents activities for young children to be used in conjunction with attribute blocks. Some of the games follow:

1. Naming - take turns pointing to the blocks, naming them (i.e., small, blue triangle) and keeping the ones you named.

2. Conjunction categories - three sets of cards with two attributes on each card (i.e., large circle, small triangle, etc.) are dealt out; child takes the blocks described by his cards.

3. Hiding - taking away a block from a building and the child has to guess which one is removed.

Interesting activities and a thoughtful commentary make this a valuable article.

T, Tr

HULL, WILLIAM P., and KALLET, ANTHONY. "Continued Explorations with Five-Year-Olds: Some Psychological Considerations." In Mathematical Learning: New Approaches to the Teaching of Young Children, pp. 89-104. Edited by Leonard Feldman. New York: Gordon & Breach, Science Publishers, 1969.

The authors provide theoretical considerations which validate the use of attribute blocks and Cuisenaire rods with young children. They also give some insights into children's thinking.

T, Tr

JOHNSON, HARRIET. Children in the Nursery School. New York: John Day Co., 1928: 211-220.

The author studied the use of colored inch cubes as a valid instrument for investigating the acquisition of color and pattern formation concepts by young children. The author's illustrations show that making pattern forms took precedence over arranging colors in a balanced form with the three-year-olds she observed.

Good pictorial illustrations and discussions.

T, Tr

LAVATELLI, CELIA STENDLER. Early Childhood Curriculum, A Piaget Program. Teachers Guide. Cambridge, Mass.: American Science & Engineering, Inc., 1970.

The author provides explicit directions for implementing activities relating to math topics outlined in Piaget's Theory Applied to an Early Childhood Curriculum (see following annotation).

The guide provides clear goals and could be used as a starting point in developing activities based on Piagetian theory.

T, Tr

LAVATELLI, CELIA STENDLER. Piaget's Theory Applied to An Early Childhood Curriculum. Cambridge, Mass.: American Science & Engineering, Inc., 1970.

The author presents a structured program to encourage the development of classification, number, measurement, space, and seriation operations in young children based on Piagetian concepts. The program is also designed to increase language competency in young children.

Many of the activities presented are geared towards testing a child's level of development rather than teaching. The information should be sifted by the reader to find usable portions.

Tr

LORTON, MARY BARATTA. Workjobs. Reading, Mass.: Addison Wesley Publishing Co., 1972.

Activities which develop perception, classification and seriation skills in young children are illustrated. The activities are geared toward developing these skills in language arts and mathematics. Household materials and other easily obtainable items are used in the activities.

The section on setting up activity learning centers is very useful.

The clear presentation of activities and the use of everyday objects make this an excellent book for people involved in early childhood education.

P, T, Tr

MCAFEE, ORALIE; NIMNICHT, GLEN; and MEIR, JOHN. Learning Activities. Booklets I-IV. Morristown, N.J.: General Learning Press, 1969.

The booklets, developed as part of the New Nursery School curriculum, provide activities that encourage the development of a child's intellectual skills. Particular areas addressed include perceptual ability, concept formation (classification skills, size, same-different, big-little, etc.) and problem solving.

The authors give lucid explanations of the activities and the skills developed by the activities.

P, T, Tr

NELSON, DOYAL, and KIRKPATRICK, JOAN. "Problem Solving." In Mathematics Learning in Early Childhood, pp. 70-93. Edited by Joseph Payne. Reston, Va.: National Council of Teachers of Mathematics, Inc., 1975.

Criteria for good problems set the framework of the section. Excellent examples of open-ended problems using manipulatives are given with responses varying according to the developmental level of the child. Some problems include making inferences using different colored beads, graphing, using pictures and inch cubes, coordinate patterning using geoboards and many one-to-one correspondence using paper plates and counters.

The section illustrates an excellent use of manipulatives in developing problem solving abilities in young children.

P, T, Tr

NIMNICHT, GLEN; MCAFEE, ORALIE; and MEIR, JOHN. The New Nursery School. Morristown, N.J.: General Learning Press, 1969.

The authors stress the importance of manipulative play for young children. Activities are listed using puzzles, nesting cups and barrels, stacking rings, pegboards and pegs, parquetry blocks and a hammer and nail set.

A good starting point for extending the use of manipulative toys.

P, T, Tr

NIMNICHT, GLEN; MCAFEE, ORALIE; and MEIR, JOHN. Learning Games to Play With a Preschool Child. Morristown, N.J.: General Learning Corp., 1971.

The booklet is part of a series designed to help parents play learning games with their preschool children. Materials used are peg boards, attribute blocks, shape boxes, puzzles and boxes for pattern sequencing. The games are geared towards developing problem solving and perceptual skills.

Instructions for the games are clearly delineated and the point is made throughout that children should be allowed to play the games in different ways if they want to.

P, T, Tr

NUFFIELD FOUNDATION. Mathematics Begins. New York: John Wiley & Sons Inc., 1967.

Mathematical concepts such as classification, one-to-one correspondence, ordering and number are discussed. The authors stress the importance of young children having a lot of practical experience in order to make these concepts meaningful to them.

This is an excellent book which has useful suggestions for a meaningful math program for young children.

T, Tr

PASTERNACK, MARION, and SILVEY, LINDA. Pattern Blocks Activities A. Palo Alto, Calif.: Creative Publications, Inc., 1975.

While basically for use on a more advanced level, modified sections (pp. 1-11) can be used with young children in extending the use of pattern block play.

T, Tr

WALTON, JEANNE. Logical Mathematical Thinking and the Preschool Classroom. College Park, Md.: Head Start Regional Resource and Training Center, 1974.

The author stresses the importance of experiences, observations and problem solving activities in aiding the development of logical

thinking in young children. She describes activities which develop classification, seriation, and sensory recognition using common household objects and commercial materials.

A good starting point for developing math activities for young children.

P, T, Tr

TABLE TOYS

Articles

CRUIKSHANK, DOUGLAS. "Sorting, Classifying, and Logic." The Arithmetic Teacher 21 (November 1974): 588-598.

This article is about attribute blocks. Games described using the blocks are grouped into the following classes:

1. Free play.
2. Organization of materials.
3. Relations (naming the rule for organizing; i.e., all red, all square, etc.)
4. Classification.

Also included are games of the same nature using word cards, but these seem too difficult for most five-year-olds.

Good outline of a sequence of activities for attribute blocks.

P, T, Tr

DENMAN, THERESA. "Mathematics the 'Attribute Game'." Instructor 83 (November 1973): 51-52.

The author explains the value of attribute games in developing classification and ordering skills in young children. She also related the mastery of these skills to the later mastery of number skills.

She shows how attribute games can be played with household objects as well as commercial attribute blocks.

Useful article, lucid explanations.

P, T, Tr

KOFSKY, ELLIN, and OSLER, SONIA. "Free Classification in Children." Child Development 38 (December 1967): 927-937.

The authors investigate the influence of age on differences in classifying behavior of 5, 8, and 11 year olds. The results show that 5's have more difficulty in shifting criteria for grouping than the other age groups tested. Relatively technical presentation.

Tr

LIEDTKE, W.W., and NELSON, L.D. "Activities in Mathematics for Preschool Children." The Arithmetic Teacher 20 (November 1973): 536-541.

The article briefly explores classification, conservation and seriation activities for young children. The activities culminate in an understanding of cardinal numbers, ordinal numbers and counting.

A list of references for more extensive activities is provided.

P, T, Tr

OLMSTEAD, PATRICIA; PARKS, C.; and RICKEL A. "The Development of Classification Skills in the Preschool Child." International Review of Education 16 (1970): 67-80.

The authors review writings on classification behavior of young children. They also include suggestions and games for developing skills in classification.

The article presents a considerable amount of information on classification skills in a comprehensible format.

T, Tr

SIEGEL, IRVING E. "The Development of Classificatory Skills in Young Children: A Training Program." Young Children 26 (January 1971): 170-184.

The author reviews literature which is interpreted as showing differences in criteria and capabilities in classificatory behavior of middle-class and lower-class children. He describes a classification training program which enhanced classificatory behavior in both lower and middle class children in different ways.

Good background information on classification studies. The training program can be applied to a classroom situation with modifications.

T, Tr

SIEGEL, IRVING E.; ANDERSON, LARRY M.; and SCHAPIRO, HOWARD. "Categorization Behavior of Lower and Middle Class Negro Preschool Children: Differences in Dealing with Representation of Familiar Objects." Journal of Negro Education 35 (1966): 218-229.

This study investigated differences in classification abilities of lower and middle class Black preschoolers. Some of the results follow:

1. Lower-class children showed a preference for grouping based on the use and contextual clues of objects; middle-class children preferred classifying on the basis of common physical qualities.

2. Lower-class children showed less ability than middle-class children to classify based on their mental representation of objects.

The study revealed the fact that sex and IQ are also factors relating to classification ability.

Non-technical presentation.

T, Tr

SINCLAIR, HERMINA, and KAMII, CONSTANCE. "Some Implications of Piaget's Theory for Teaching Young Children." School Review 78 (February 1970): 169-183.

The authors discuss the value of using Piagetian tasks to determine a child's way of reasoning, to judge his/her level of cognitive development and to facilitate discovery. An example is also given on conservation of length.

Lucid explanations of the value of Piagetian tasks.

P, T, Tr

YAWKEY, THOMAS, and BURKE-MERKLE, ANN M. "Piaget, Parents and Young Children: Some Ideas that Work with Youngsters." Contemporary Education 45 (Summer 1974): 282-286.

The article gives insight into the thinking and needs of a child between the ages of two and seven. Directions for Piagetian conservation tasks are also explained to give parents a chance to understand the level of their child's thinking.

Good comprehensible article.

P, T, Tr

TABLE TOYS

Reports, Papers, ERIC Reproductions

MCKILLIP, WILLIAM. Counting. Practical Paper Number 28, University of Georgia, September 1969: ERIC Document Reproduction Service, ED 077 686.

This paper is organized around four basic activity areas:

1. Counting
2. Matching and Counting
3. Ordinal Number
4. Union and Partition.

The major focus is on using real objects for manipulation rather than pictures of objects.

The activities are for a child who already has had a lot of experience with classification and seriation activities.

P, T, Tr

MCKILLIP, WILLIAM. Patterns. Practical Paper Number 32, University of Georgia, December 1969: ERIC Document Reproduction Service, ED 077 690.

This paper focuses on the use of colored inch cubes or ceramic tiles in the following five activity areas:

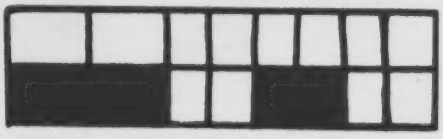
1. Free play and sorting
2. Duplicating fixed patterns

Can you make this with your cubes?

3. Extending fixed patterns

??? What comes next?
Can you finish my pattern?

4. Working with two dimensional patterns



5. Working with variable patterns

The activity areas are arranged sequentially in order of difficulty.

Good activity book with clear explanations and objectives provided. Appendices with additional patterns are also included.

P, T, Tr

TABLE TOYS

Children's Books for Extending Table Toy Play
(Black people are included in starred books)

CARLE, ERIC. The Secret Birthday Message. New York: Crowell Press, 1972.

CREWS, DONALD. We Read: A to Z. New York: Harper & Row, 1967.

*FEELINGS, MURIEL, and FEELINGS, TOM. Moja Means One. New York: Dial Press, 1971.

GIBBONS, GAIL. Willy and His Wheel Wagon. Englewood Cliffs, N.J.: Prentice-Hall, 1975.

GRETZ, SUSANNA. Teddy Bears 1 to 10. Chicago: Follet, 1975.

HOBAN, RUSSELL, and SELIG, SYLVIE. Ten What? New York: Charles Scribner's Sons, 1975.

*HOBAN, TANA. Count and See. New York: Macmillan, 1974.

NOLAN, DENNIS. Big Pig. Englewood Cliffs, N.J.: Prentice-Hall, 1976.

NOLAN, DENNIS. Monster Bubbles. Englewood Cliffs, N.J.: Prentice-Hall, 1976.

OXENBURY, HELEN. Number of Things. New York: Watts, 1970.

*REIT, SEYMOUR. Round Things Everywhere. New York: McGraw-Hill, 1969.

SCARRY, RICHARD. Find Your ABC's. New York: Random House, 1973.

SLODOKINA, ESPHYR. Caps for Sale. Reading, Mass.: Addison-Wesley, 1947.

WAITER, MARION. Make a Bigger Puddle, Make a Smaller Worm. New York: Evans & Co., Inc., 1972.

WILDSMITH, BRIAN. Brian Wildsmith's 1, 2, 3's. New York: Franklin Watts, 1963.

_____. Brian Wildsmith's Birds. New York: Franklin Watts, 1967.

_____. Brian Wildsmith's Fishes. New York: Franklin Watts, 1968.

WILSON, RODGER. Where's the Fire? Englewood Cliffs, N.J.: Prentics-Hall, 1976.

Clay

CLAY

Books

D'AMICO, VICTOR, and BUCHMAN, ARLETTE. Assemblage. New York: The Museum of Modern Art, 1972: 15, 54-55, 58-59.

A good accessories list for clay assemblage activities is provided. A few suggestions for working with young children with clay are also included.

T, Tr

FRIEDMAN, DAVID; CODNEY, D.; BURNETT, M.; and CUTSFORTH, T.B. Water, Sand, and Mud as Play Materials. Washington, D.C.: National Association for the Education of Young Children, 1959.

The use of clay as an excellent medium for expression, manipulation and experimentation is discussed.

Convincing discussion of the value of clay for child development.

P, T, Tr

HARMS, THELMA. "Presenting Materials Effectively." In Art for the Preprimary Child, pp. 100-103. Edited by Hilda Lewis. Washington, D.C.: The National Art Education Association, 1972.

The author provides information on storing, using, moistening, drying and firing clay. She also gives a recipe for play dough and a sawdust modeling mixture.

P, T, Tr

HARTLEY, RUTH E.; FRANK, LAWRENCE K.; and GOLDENSON, ROBERT M. Understanding Children's Play. New York: Columbia University Press, 1952: 187-217.

The authors present a sensitive and insightful exposition on clay use for young children. The authors also make recommendations to teachers about observing children and their use of clay and having meaningful input in children's clay manipulation.

The authors have done a good job in showing that clay is a valuable channel for exploration, expression and self-assertion by children which should be utilized as such by teachers.

Highly recommended.

P, T, Tr

HOLLANDER, CORNELIA. "Clay and Playdoughs." In Portable Workshop for Pre-School Teachers, Number 4. Edited by Loretta Barrett. Garden City, N.Y.: Doubleday & Co., Inc., 1966.

This is a practical guide for setting up and enjoying clay experiences in the classroom. Suggestions for preparation, guidance, and clean-up are given. Some clay substitutes and recipes are also mentioned.

An extremely useful guide. The tone makes it seem as if any teacher could set up fruitful and fun clay experiences.

P, T, Tr

HOROWITZ, SANDRA B. "3-D Materials - Clay and Others." In Creating with Materials for Work and Play, Leaflet 2. Edited by Sylvia Sunderlin. Washington, D.C.: Association for Childhood Education International, 1969.

Procedures for preparing and modeling with clay are presented. Several recipes for different types of modeling materials (playdough, sawdust dough, paper mache, etc.) are included along with other types of three-dimensional media.

Very useful and concisely written article on modeling materials and other three-dimensional materials.

P, T, Tr

LORD, LOIS. "The Role of the Teacher." In Art for the Pre-Primary Child, pp. 60-65. Edited by Hilda Lewis. Washington, D.C.: The National Art Education Association, 1972.

The author briefly discusses how to set up for clay and the importance of providing clay that is in the right condition for young children. She also presents her ideas on stages of young children's development in working with clay and other materials.

P, T, Tr

MENDELOWITZ, DANIEL. Children Are Artists. 2nd ed. Stanford, Calif.: Stanford University Press, 1963: 43-45.

The author briefly discusses different developmental stages of using clay characteristic of young children from three to six years old. He also indicates how an adult can be supportive of a child's clay activities.

P, T, Tr

RUDOLPH, MARGUERITA, and COHEN, DOROTHY. Kindergarten, A Year of Learning. New York: Appleton-Century-Crofts, 1964: 225-229.

A short informative account of what young children do with clay as a first step to their using wood, wire, etc., as accessories to extend the experiences. There are also useful sections on preserving the child's clay piece, recipes for other pliable media and how to help the child who worries about getting dirty to enjoy the media.

P, T, Tr

RULLA, HELEN. "Formulas for This and That." In Creating with Materials for Work and Play, Leaflet 11. Edited by Sylvia Sunderlin. Washington, D.C.: Association for Childhood Education International, 1969.

The author gives recipes for making modeling materials and paste. The modeling substances given which seem to be suited for young children are the paste jewelry mixture, flour and salt modeling mixture, cornstarch mixture, and play dough.

T, Tr

TAYLOR, BARBARA. A Child Goes Forth. Provo, Utah: Brigham Young University Press, 1964.

The preparation and use of earth and dough clay are briefly discussed. (pp. 31-33) Recipes for making these clays are also included.

T, Tr

CLAY

Reports, Papers, ERIC Reproductions

SCHWARTZ, JULIA, and DOUGLAS, NANCY. Increasing the Awareness of Art Ideas of Culturally Deprived Kindergarten Children Through Experiences with Ceramics. Tallahassee: Florida State University, 1967: ERIC Document Reproduction Service, ED 016 519.

The study focuses on making young children aware of the following four art concepts:

1. Art is a means of communication. (Does the child understand that by working with clay he can communicate to other people?)
2. The art product is the embodiment of the idea of the artist who created it.
3. The process of creating and the product are reciprocal. (Does the child understand that his manipulation of the clay is related to what he understands, sees and chooses as his purpose?)
4. The artist can choose from a variety of material to realize his purpose.

An interesting study; the discussion suggests ideas for teaching.

The study shows that children who were allowed to manipulate clay as a material and to mold it into objects were better able to verbalize the four ideas than children who did not have these manipulative experiences.

T, Tr

CLAY

Books to Enhance Clay Play

(Black people are included in the starred books)

HAWKINSON, JOHN. A Ball of Clay. Chicago, Ill.: Albert Whitman & Co., 1974.

*POST, HENRY, and MCTWIGAN, MIKE. Clay Play: Learning Games for Children. Englewood Cliffs, N.J.: Prentice-Hall, 1973.

Water

WATER

Books

AFRICAN PRIMARY SCIENCE PROGRAM. Water Activities for Lower Primary. Newton, Mass.: Education Development Center, 1973.

Open-ended questions are used in conjunction with clear illustrations to explore many facets of water play which can be adapted to indoor or outdoor use. The activities shown take place in Africa with natural materials being used in water play.

P, T, Tr

CHRISTIANSON, HELEN; ROGERS, MARY; and LUDLUM, BLANCHE. The Nursery School: Adventure in Living and Learning. Boston: Houghton Mifflin Co., 1961: 86-91.

This section is about water play activities, materials needed for them, and the teacher's role in adding supplementary materials. Useful for extending water play.

P, T, Tr

DE LISSA, LILLIAN. Life in the Nursery School. New York: Longmans & Green Co., 1939: 147-149.

Water is briefly discussed as a useful material to be used in conjunction with sand, and also for pouring and measuring. Accessories for water play are also mentioned.

P, T, Tr

ELEMENTARY SCIENCE STUDY. Guide and Cards for Drops, Streams, and Containers. New York: Webster Division, McGraw-Hill Book Co., 1971.

Exciting activities are presented which involve the use of straws, eyedroppers, different size containers and tubes in conjunction with water and other liquids. Open-ended questions make the cards usable at many different levels.

The cards should supplement rather than replace undirected water play for young children ready to try new activities with water.

T, Tr

GALAMBOS, JEANNETTE. Organizing Free Play: A Program Manual and Study Guide. Washington, D.C.: Project Head Start, Office of Child Development, U.S. Department of HEW, 1969.

Water play is briefly explored as an activity which is intellectually stimulating. Water play accessories are also mentioned.

P, T, Tr

HARTLEY, RUTH, E.; FRANK LAWRENCE K.; and GOLDENSON, ROBERT M. Understanding Children's Play. New York: Columbia University Press, 1952: 151-186.

The multi-faceted role of water play in curriculum for young children is explored. The value of water play in providing sensory pleasure, intellectual development, emotional release and emotional calmness is illustrated in episodal incidents.

Teachers' inhibitions to water play are also thoughtfully discussed.

This is an insightful and informative work.

P, T, Tr

HENDRICK, JOANNE. The Whole Child: New Trends in Early Education. St. Louis, Mo.: C.V. Mosby Co., 1975: 175-177.

This is a guide for setting up water play including variations of water play and the emotional and intellectual value of it.

Useful on a beginner's level for someone who wants to set up water play activities.

P, T, Tr

MCAFEE, ORALIE; NIMNICHT, GLEN; and MEIR, JOHN. Learning Activities, Booklet II. Morristown, N.J.: General Learning Corporation, 1969: 43-47.

The authors discuss the value of observing children's water play to determine their interests and abilities. Water play activities and accessories are also discussed.

Good ideas for water play.

P, T, Tr

RICHARDS, ROY. Early Experiences. London: Macdonald Educational, 1972: 44-45, 84-88.

The authors present water play activities which involve pouring and measuring, floating and sinking objects, using water drops as magnifiers, experimenting with wet fabrics and making a simple fountain.

An exciting approach to science for young children.

P, T, Tr

SAVA, SAMUEL. Learning Through Discovery for Young Children. New York: McGraw-Hill Book Co., 1975: 56-60.

Learning activities that can develop from water play in conjunction with containers, strainers, funnels, bubbles, siphons, and sink-float objects are given. The calming effects of water on people is also discussed.

Very informative; good learning activities are suggested.

P, T, Tr

TAYLOR, BARBARA. A Child Goes Forth. Provo, Utah: Brigham Young University Press, 1964: 22, 43-44.

The therapeutic value of water is discussed. A list of water play activities is also included.

P, T, Tr

WALTER, ROSLY, and ARNOW, NORMA. Teacher's Guide for Sink or Float. New York: Webster Division, McGraw-Hill Book Co., 1968: 1-18.

The authors present questions and problem situations involving water and other liquids in conjunction with clay, aluminum foil, wood, straws and other objects to be tested as sinkers or floaters. Spin-off activities such as making a floating object sink and using tubes instead of large containers to sink or float materials in are also discussed.

The unit was intended for second graders and up, but the activities can easily be modified for use with young children.

T, Tr

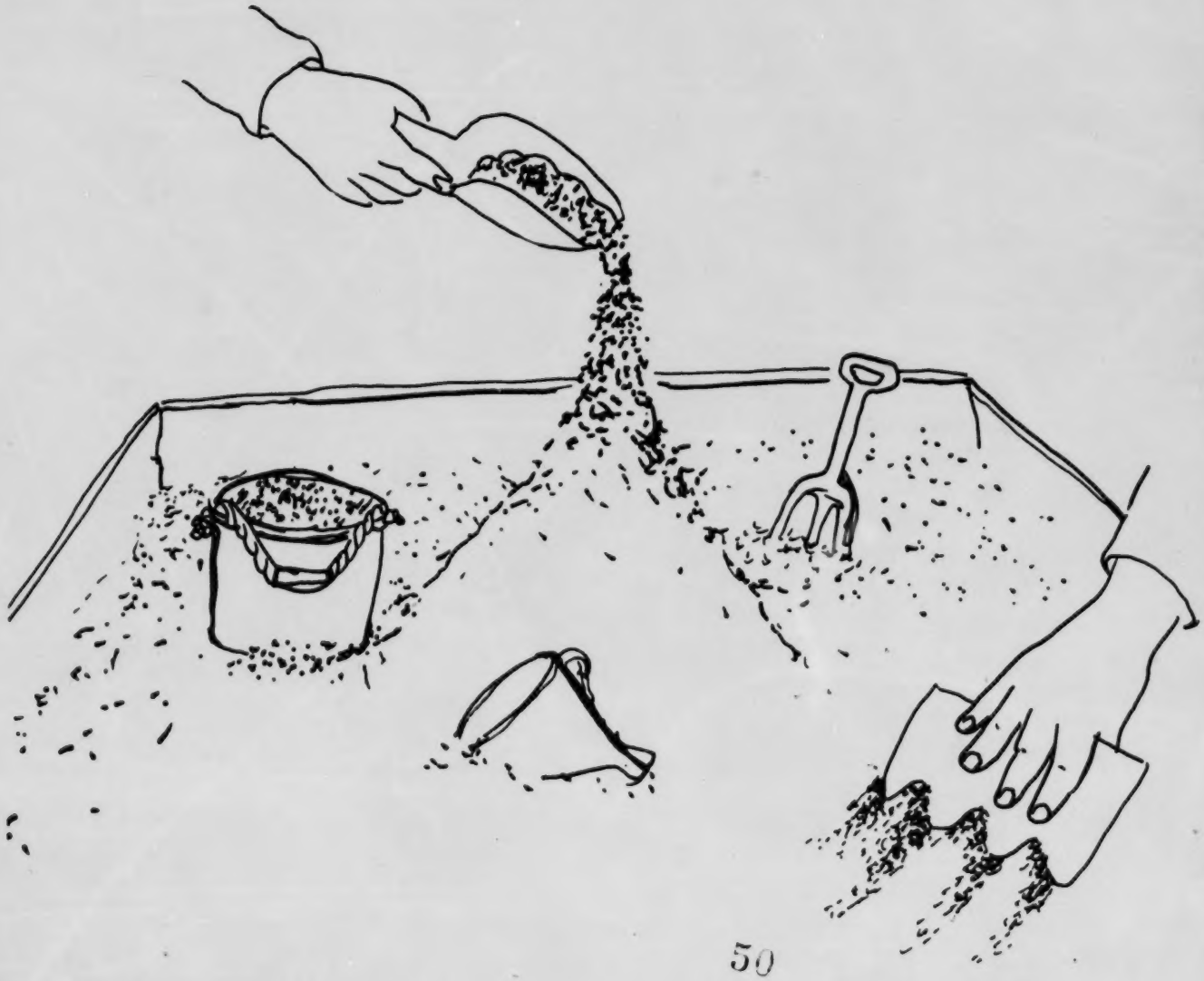
Water

Children's Books for Enhancing Water Play

MAYER, MERCER. Bubble Bubble. New York: Parents' Magazine Press, 1973.

WINSLOW, MARJORIE. Mud Pies and Other Recipes. New York: Macmillan Publishing Co., 1973.

Sand



SAND

Books

CHRISTIANSON, HELEN; ROGERS, MARY; and LUDLUM, BLANCHE. The Nursery School: Adventure in Living and Learning. Boston: Houghton Mifflin Co., 1961: 90-95.

The value of sand play, a workable set-up for it, and the adult's role in structuring fruitful play are delineated.

A good list of activities and supplementary materials is also provided.

A useful introduction to sand use in the classroom.

P, T, Tr

ELDER, CONNIE. "Miniature Sand Environments: A New Way to See and Feel and Explore." In Providing the Best for Young Children, pp. 132-135. Edited by Jan McCarthy and Charles May. Washington, D.C.: National Association for the Education of Young Children, 1974.

The author describes children's exploration with small (12"x 18"x3") containers of sand. Some of the accessories used with the small sand environments are sticks, rocks, magnifying glasses, small bugs and land crabs. The emphasis is on exploring with natural materials.

An interesting account of a different way to use sand as a discovery material.

P, T, Tr

ELEMENTARY SCIENCE STUDY. Teacher's Guide for Sand. New York: Webster Division, McGraw-Hill Book Co., 1968.

Properties of sand are explored by building and piling, mixing with water, and sorting and comparing activities. Art, language arts and math activities using sand are also included.

The unit is designed for use with second grade classes and above. However, the activities can be modified for use with younger children as a supplement to undirected use of sand for young children who are ready for such experiences.

T, Tr

FRIEDMAN, DAVID; CODNEY, D.; BURNETT, M.; and CUTSFORTH, T.B. Water, Sand, and Mud as Play Materials. Washington, D.C.: National Association for the Education of Young Children, 1959.

This is an insightful booklet which points out the value of water, sand, and mud play as outlets for releasing aggression, as emotionally soothing media, as imitative tools and as means of experimentation and exploration.

A guide for setting up sand and water play experiences is also included.

Highly recommended for people involved in early childhood education.

P, T, Tr

HENDRICK, JOANNE. The Whole Child: New Trends in Early Education. St. Louis, Mo.: C.V. Mosby Co., 1975: 177-178.

The author provides a guide for setting up fruitful mud and sand play giving preparation, procedure and clean-up steps. Accessories and variations of mud and sand play are discussed. Excellent aid for guiding sand and mud play.

P, T, Tr

PELLER, LILIE. "Libidinal Phases, Ego Development and Play." In Psychoanalytic Study of the Child, Vol. 9, pp. 182-185. New Haven: Yale University Press, 1954.

Play with water, sand, and mud is discussed by the author as play which arises out of the young child's anxiety about his body functions. The functional pleasure which accompanies this type of play is also mentioned.

Interesting analysis.

Tr

TAYLOR, BARBARA. A Child Goes Forth. Provo, Utah: Brigham Young University Press, 1964: 24, 42.

Guidelines for setting up sand play, including a list of useful accessories are given.

Brief but informative discussion of sand play.

P, T, Tr

SAND

Children's Books for Enhancing Sand Play

RUSS, LAVINIA. Alec's Sand Castle. New York: Harper & Row, 1972.

SANDBERG, INGER LASSE. Let's Play Desert. New York: Delacorte Press; Dial, 1974.

WINSLOW, MARJORIE. Mud Pies and Other Recipes. New York: Macmillan, 1973.

Books

SECTION II

LOOKING AT BOOKS FOR YOUNG CHILDREN:

FOCUSING ON BOOKS ABOUT BLACKS AND HISPANIC AMERICAN PEOPLES

During early childhood, as children begin to become aware of racial and cultural differences in people, their view of different races and cultures is being heavily influenced by the content of the media to which they are exposed. Since certain groups of people are either omitted from, under-represented or misrepresented in books, T.V. and other media forms, children develop an unrealistic or one-side view of the racial and cultural groups that exist in American society.

This one-side view becomes internalized by children and may have the following effect upon them: For children who are members of oppressed groups (groups of people who have no real economic or decision-making power in the society), seeing negative images or no images of people of their race/culture and being bombarded with images of the race/culture that has power in the society, will cause them to develop negative feelings about themselves. At the same time, children who are not members of oppressed groups will develop supremist attitudes and practices towards members of oppressed groups.

These attitudes will continue to exist as part of the society unless steps are taken to change the media content to which children are exposed. Since children are very receptive to images conveyed in books, they must be critically evaluated for negative racial/cultural images and messages. This section of the bibliography was developed primarily to aid the reader in critically evaluating books for young children that are about Blacks and Hispanic American peoples.

Because there is a need for adults to develop a sensitivity to other messages conveyed in children's books, a short listing of books which addresses comprehensive evaluation in children's books, a source of criteria for evaluating nonsexist books, and a listing of recommended nonsexist books are also included in this section.

EVALUATING THE BLACK IMAGE IN BOOKS FOR YOUNG CHILDREN

The first part of this section is made up of criteria for analyzing the images of Black people in children's books. The criteria are primarily geared towards evaluating fiction for young children in which Black people have a major as opposed to a peripheral role. Some of the criteria that will be pointed out in this section are also applicable to non-fiction and to books in which Black people have a minor role. The criteria apply to four areas: illustrations, characterization, story content and word content.

The second part of this section on books about Black people has an annotated listing of 29 books. The criteria outlined in the first part are used to analyze the books.

ILLUSTRATIONS

Because young children are greatly influenced by pictures, the illustrations in children's books must be carefully and thoughtfully examined. It is important that the illustrations realistically portray Black people. Ideally, a realistic portrayal should show Black people with different complexions (i.e., light, medium and dark), as well as different hair styles, facial features and body builds.

Since very few illustrations show this much differentiation, it would be unrealistic at this time to judge them by these standards. Instead, a book is ranked as excellent when Black individuals (1) for the most part look like Black people, (2) look different from each other in terms of some facial characteristics or body structures, and (3) are not stilted, grotesque or stereotypic.

It is also important to realize the impossibility of being totally objective or mechanical in using the following criteria for illustrations. For instance, if one illustrator drew a penciled illustration and another used woodcuts, the woodcuts might look stilted compared to the penciled drawing. You would need to evaluate each of the styles separately taking into consideration the art medium used to convey the message.

Criteria for Analyzing Illustrations of Black People

Questions	Key Responses
1. Are most of the Black people depicted with facial features (and/or skin color in color illustrations) which make them look convincingly like Black people?	YES
2. Do the characters look stilted or contrived?	NO
3. Do the characters look grossly unnatural or grotesque?	NO
4. Do the characters look more like stereotyped images than they do individuals with particular characteristics?	NO

In general, illustrations of Black people by Tom Feelings, Mahiri Fufuka, John Steptoe, Moneta Barnett and Symeon Shimin are sensitively and skillfully drawn so that they satisfy these criteria and portray realistic Black people.

Using the Answer Key for Illustrations

Key Responses are the answers in the column to the right of the questions on the preceding listing. Looking back at the questions, the Key Responses to Question 1 is YES, for Question 2 is NO as shown in the column to the right of the question.

To figure out if the illustrations of a certain children's book are excellent, adequate or poor, use the following information: If, for the book you are evaluating, your answers to Questions 1, 2, 3, and 4 are the same as the Key Responses given for these questions, give the book an excellent rating for illustrations. If your answers to Questions 1, 3, and 4 are the same as the Key Responses given for these questions, give the book an adequate rating for illustrations. If your answers aren't the same as the Key Responses for any of the combinations given, give the book a poor rating for its illustrations.

Question 1 does not adequately deal with the depiction of Black people who are very light-skinned or have facial features which make them look more like "White" people than they do "Black" people. By saying in Question 1, that MOST instead of ALL of the Black people illustrated should have facial features and/or skin color which make them look convincingly like Black people, we leave open the option that very light-skinned Black people might be included in the story with context clues making it clear that they are Black.

The following rule of thumb might help you in answering Question 2, 3, or 4: the answers to Questions 2, 3, or 4 would be the same as the Key Responses to these questions if less than half of the characters (including the main characters) looked stilted, grotesque or stereotyped.

CHARACTERIZATION

For too many years, Black and other oppressed peoples have been characterized in demeaning roles relative to White people in books and other media forms. To aid young children in establishing a good self-concept, it is important to use books with them which show Blacks and other oppressed groups as people capable of solving their own problems and controlling their own destiny.

The following criteria apply to general characterization and family characterization. They were developed to screen out books that negatively influence a young child's concept of Black people.

Criteria for Evaluating Characterization

Questions	Key Responses
General Characterization	
1. Are most of the Black people in the story depicted as flat stereotypic characters such as subservient people, impoverished ghetto dwellers, happy-go-lucky music lovers, etc.? (Flat stereotypic characters are characters that are very one-sided with little depth to them. They don't seem like real people since the only thing portrayed about them is a trait like being poor, happy-go-lucky, etc.)	NO
2. Are any Black people shown as problem solvers or supportive characters in a story which is primarily about Black people?	YES
3. If background roles are depicted, are any Black people shown in background roles in a story about a Black child or family?	YES

Using the Answer Key for General Characterization

If the general characterization of the Black people in the book you are evaluating is excellent, your answers to Questions 1, 2, and 3 will be the same as the Key Responses given for these questions. If the

general characterization of the book is adequate, your answers to Questions 1 and 2 will be the same as the Key Responses to these questions. If the general characterization is poor, your answers to Questions 1, 2, and 3 or to 1 and 2 will not be the same as the Key Responses to these questions.

It is possible that Question 3 may be non-applicable in a story in which no background roles are depicted. In such a case, treat the non-applicable as if it were a Key Response. In other words, if Question 3 was non-applicable for a book you were analyzing, mark YES for your answer to Question 3.

Criteria for Evaluating Family Characterization

Questions	Key Responses
Family Characterization	
1. Is the Black family or any member of it inappropriately played down or omitted in the story?	NO
2. Are any positive aspects of the family presented i.e., are affection, strength, understanding, etc. shown or implied as attributes of family attitudes or interactions?	YES
3. Do all family members and family interactions seem realistic?	YES

Using the Answer Key

If the answers you have for Questions 1, 2 and 3 are the same as the Key Responses to these questions, give your book an excellent rating. If the answers you have for Questions 1 and 2 are the same as the Key Responses to these questions, give your book an adequate rating. If your answers are not the same as the Key Responses for either of these combinations, give your book a poor rating for family characterization. Remember to let a non-applicable answer be considered a Key Response. This could only be the case for Questions 2 or 3.

In answering Question 1, many things have to be considered before deciding that the family or any members of it are inappropriately omitted or played down.

For instance, if the story focuses on a child, you may not feel that the family is inappropriately omitted. Also, in many stories

written about Black people, the father is not present. It is important to examine how this situation is handled before deciding whether his role is inappropriately missing. Some questions that might help you in looking at this situation are:

Is an explanation given for the absence?
Do you feel that an explanation is needed?
If an explanation is given, does it seem contrived or does it fit well within the flow of the story?

Generally, if an explanation is needed and not given, then the member is inappropriately missing. If an explanation is given and isn't suitable for the story, then the member is also inappropriately missing.

STORY CONTENT

Criteria for Evaluating Story Content

Questions	Key Responses
1. Does the story have an interesting plot or series of events for young children to focus upon?	YES
2. Does the plot have complete continuity? (Do the events in the story all fit together so that the story is totally comprehensible to young children?)	YES
3. If a Black community or lifestyles are represented, are only or predominantly negative aspects shown? (The images of a Black community in Me Day is very negative - bullies might beat you up, kids make you get off the project swing and junkies are walking around. There is little presented as positive to balance the picture of the community given. In Benjie on His Own, another book by the same author, both negative and positive elements of the community are shown.)	NO
4. Are the events in the story so depressing that the reader is left with the feeling that the Black character(s) cannot prevail over the situation or problem shown?	NO

Using the Answer Key for Story Content

To figure out if the story content of a particular book is excellent, adequate or poor, use the following information:

If, for the book you are evaluating, your answers to Questions 1, 2, 3, and 4 are the same as the Key Responses for these question, give the book an excellent rating for story content. If your answers to Questions 1, 3, and 4 are the same as the Key Responses for these questions, give the book an adequate rating for story content. If your responses are not the same as the Key Responses shown for any of these combinations, give the book a poor rating for story content.

If, in a fiction story, any of the questions do not apply to that particular story's contents, a non-applicable should be given the same value as a Key Response to the question. This would mean that if Question number 3 did not apply to the book you were evaluating because the Black community or lifestyles weren't depicted at all, then you would mark NO, the Key Response to that question.

WORD CONTENT

Criteria for Evaluating Word Content

Questions	Key Responses
1. If standard English is used does it convey at least 75% of the story content without sounding stilted?	YES
2. If a Black language style is used does it sound authentic and flow naturally for at least 75% of the story?	YES
3. Is a Black language style used in a way that seems to demean the user?	NO
4. Is the color/word "black" used in a negative sense in the story?	NO
5. Is the wording too long or involved to be read unmodified to young children?	NO

Using the Answer Key

If, for the book you are evaluating, your answers to Questions 1, 2, 3, 4, and 5 are the same as the Key Responses given, give the book an excellent rating. If your answers are the same as Key Responses for Questions 1, 2, 3, and 4, give the book an adequate rating for word content. Remember to treat answers of non-applicable (which could occur in Questions 1, 2, or 3) as Key Responses. In other words, if your answer to Question 2 was that it was not an applicable question for the book you were evaluating, you would mark down YES which is the Key Response to that question.

Overall Rating

Any book that has been rated as "poor" for illustrations, general characterization, family characterization or story content, regardless of its rating in other areas, should be considered generally as "inadequate" for use with young children. Books considered as having "poor" word content, if other areas are at least "adequate" can still be considered as "adequate" overall. The word content is not as important as the other areas to consider in the book's rating unless the book is going to be used with children who can read. For non-readers, the adult can sometimes substitute more appropriate wording for inappropriate words. This is not the best solution since, of course, it is better to have books with "adequate" or "excellent" word content.

It may be possible to use some "inadequate" books in conjunction with other books that make up for their deficiencies. For instance, look at a book like Timothy's Flower. This book has "poor" general and family characterization of Black images, yet it has an "adequate" plot and "excellent" illustrations of Black people. It may be possible to use Timothy's Flower if (1) your book repertoire also includes books like Eloise Greenfield's First Pink Light and She Come Bringing Me That Baby Girl, John Steptoe's Birthday, Lucille Clifton's Don't You Remember?, or other books that firmly establish the fact that Black parents can be loving and that Black people are capable of solving problems and being supportive; (2) your children are exposed to positive Black models and feelings about Black people; and (3) your children are mature enough to understand that printed images are not always generalizable.

At the same time, there may be some "inadequate" books such as Me Day or I Wish I Was a Buzzard that may seem to you to have few or no redeeming qualities and that you would not want to include under any circumstances. This type of judgement is subjective and must be very carefully made.

It may also be possible to use some books with overall "inadequate" ratings as a teaching tool in helping children become aware of distorted images in books. This should only be attempted with older children or with 5 and 6 year olds who are mature enough to understand that printed pages and images are not inviolate.

The following sources were consulted in developing the criteria:

LATIMER, BETTYE, ed. Starting Out Right. Madison, Wis.: Department of Public Instruction, 1972.

RUDMAN, MASHA. Children's Literature, An Issue Approach. Lexington, Mass.: D.C. Heath & Co., 1976.

"Ten Quick Ways to Analyze Books for Racism and Sexism." Interracial Books for Children Bulletin 5 (Spring 1974): 1, 6.

ANNOTATIONS OF THE BLACK IMAGE IN BOOKS FOR YOUNG CHILDREN

A collection of books with positive Black images should be diversified and encompass fiction as well as non-fiction. The following section reflects this diversity by including annotations of books in which girls as well as boys are main characters, poetry is used, and a diversity of Black lifestyles and communities are depicted.

Some non-fiction multiracial books are included because it is important to get across the idea that images of Black and other non-white people should not be confined to stories that are specifically about them. In other words, positive images of Black and other non-white people should also appear in books about astronauts, geography, fire fighters or other general information books.

In order to clearly delineate how the criteria are used to analyze books, the five books listed were rated in chart form below and in paragraph form on pp. 60-62.

The criteria were also used to critique the other books included that have been written about in annotation form. For these books, "highly recommended" means the same thing as "excellent" on the rating scale; "recommended" means "adequate." The lack of a notation at the end of an annotation means that the book is "inadequate."

SAMPLE OF BOOK ANALYSIS

	I	II	III	IV	V
Illustrations	Some of*	Oh, Lord*	Send Wendell*	The Soul of*	Corduroy*
1.	Yes	Yes	Yes	Yes	Yes
2.	No	No	No	Yes	No
3.	No	No	No	No	No
4.	No	Yes	No	No	No
	Excellent	Poor	Excellent	Adequate	Excellent
General Characterization					
1.	No	Yes	No	No	No
2.	Yes	Yes	Yes	Yes	Yes
3.	Yes	Yes	Yes	Yes	No
	Excellent	Poor	Excellent	Excellent	Adequate

	I	II	III	IV	V
Family Characterization	Some of*	Oh, Lord*	Send Wendell*	The Soul Of*	Corduroy*
1.	No	Yes	Yes	No	No
2.	Yes	No	Yes	Yes	Yes
3.	Yes	No	No	Yes	Yes
	Excellent	Poor	Poor	Excellent	Excellent
Story Content					
1.	Yes	No	Yes	Yes	Yes
2.	Yes	Yes	No	Yes	Yes
3.	No	No	No	No	N/A=No
4.	No	Yes	No	No	No
	Excellent	Poor	Adequate	Excellent	Excellent
Word Content					
1.	Yes	Yes	Yes	No	Yes
2.	N/A=Yes	N/A=Yes	N/A=Yes	No	N/A=Yes
3.	N/A=No	N/A=No	N/A=No	No	N/A=No
4.	No	No	No	No	No
5.	No	No	No	Yes	No
	Excellent	Excellent	Excellent	Adequate	Excellent
Overall	Excellent	Inadequate	Inadequate	Adequate	Excellent

*Partial titles of first five books listed in the bibliography.

ANNOTATIONS AND LISTINGS

Samples of Book Analysis

I.

CLIFTON, LUCILLE. Some of the Days of Everett Anderson. Illustrated by Evaline Ness. New York: Holt, Rinehart & Winston, 1970.

The author and illustrator have created a touching poem story which gives the reader insight into Everett Anderson's joys, his fears and his ways of dealing with them.

In most of the illustrations the characters look like real Black people.

The glimpses the reader gets of Everett's family reveal warmth and realism. Although the father is omitted without explanation, Everett alludes to him in his thoughts which makes the situation flow with the story. The experiences which Everett describes (waiting for his mother to come home from work, bedtime, payday for his mom, missing his father) seem like experiences many urban Black children could relate to.

Standard English is used in such a way that it captures the flow of the story beautifully. The author is also to be commended on the positive creative way she has used the image of blackness throughout the book (e.g. who's black and runs and runs and loves to hop? Daddy's cheek is black and sleek and Everett Anderson kisses it).

Highly recommended.

II.

GREENBERG POLLY. Oh Lord, I Wish I Was a Buzzard. Illustrated by Aliki Brandenberg. New York: Macmillan Co., 1968.

A little girl and her brother go to the cotton field with their father to pick cotton. When they finish picking at the end of the week, their father gives them a lollipop.

Although the people have realistic brown skin color, their mouths make them look somewhat stereotypically alike; they all have very full thick lips.

Black people are shown in background as well as the main roles. There is little distinction between background and main characters since all characters remain nameless and little is shown about them.

None of the family shown has names or personalities. The children's mother is not mentioned at all. Since the scene depicted looks like slavery days, it is possible that she is not with the family. For this or whatever reason she was not shown or mentioned, an explanation is needed. The father seems to be a harsh, cold individual only interested in his children picking as much cotton as possible. The child who is the main character is depicted as wishing

she was a buzzard, snake, lizard, butterfly, etc. to escape her work and seemingly herself.

The story and word content is dull, monotonous, and depressing. The characters are shown picking and picking and picking with no explanation given as to why. The child's wishing she was a buzzard, lizard, etc. definitely seems to be negative. The fact that she gets a lollipop at the end doesn't counteract the negativism in the story - the girl never counteracts trying to escape from being herself with a rejoicing in being herself - a young Black child.

III.

GRAY, GENEVIEVE. Send Wendell. Illustrated by Symeon Shimin. New York: McGraw-Hill Book Co., 1974.

Send Wendell is about a young Black child who is constantly running errands for his mother until his Uncle Robert comes to visit and gives him a new purpose in life.

Symeon Shimin's illustrations are this book's only outstanding quality. The Black people shown look so real you would expect to see them walking down the street; they have individuality and an air of naturalness which shows on their faces and through their movements.

Unfortunately, the plot and the way the family members are characterized seem unrealistic. The fact that Wendell agrees so easily to go off to California with his uncle, whom he has just met, seems unbelievable. The reader is not given a sense of the strength of the relationship that has developed between them.

The mother tells the children to run numerous errands all through the story. Wendell always winds up running the errands because his brothers and sisters always have excuses for not running them. The mother never follows through or makes any of Wendell's brothers and sisters do what she has told them to do until Wendell ends up having an excuse for not going on an errand himself. It is hard to believe that a mother would stand for such disrespectful behavior from her children all of the time.

Uncle Robert overshadows Wendell's mother and father. He is shown as the rich, flashy uncle who will resolve Wendell's problems and take him to California. Comparatively speaking, the role of Wendell's parents seems insignificant.

IV.

KING, HELEN. The Soul of Christmas. Illustrated by Fred Anderson. Chicago, Ill.: Johnson Publishing Co., 1972.

A Black family is shown making preparations for Christmas. When misfortune strikes one of their neighboring families, the family shares their presents and hospitality with the neighbors.

The Black characters are depicted with brown skin coloring and some variation in facial features. In some of the pictures, however, the characters look stilted and contrived. All of the characters in the story, including background people, are Black. The family seems real and functions in a problem solving capacity.

The family is shown as a cohesive strong unit. Family members and their interactions realistically portray a Black family preparing for and celebrating Christmas.

The plot has continuity and should interest young children, many of whom are fascinated by Christmas anyway. The message of the story is positive since it shows Black people working together to solve a problem situation. The wording may need condensing for children in the 3 - 5-year-old range.

Recommended.

V.

FREEMAN, DON, Ill. Corduroy. New York: Viking Press, 1968.

Corduroy is a small teddy bear who feels rejected until Lisa, a small Black child, falls in love with him and takes him home with her.

The Black characters are shown with realistic brown skin and facial features. Lisa is shown as the problem solver in the story. It is unfortunate that no Black people are included in the background roles. Shoppers, the clerk and night watchman are all shown as White people.

Although the relationship between Lisa and her mother is not portrayed in depth, the mother does seem to understand Lisa's desire for the teddy bear.

The book is written in standard English that seems appropriate for young children.

Highly recommended.

Fiction

CLIFTON, LUCILLE. The Boy Who Didn't Believe in Spring. Illustrated by Brinton Turkle. New York: E.P. Dutton & Co., Inc., 1973.

An engrossing story of a young Black child and his friend who go around the corner and way down the street looking for Spring.

The illustrations are very well done. The characters and the community look authentic. There is even some variation in skin tone of the Black people and Hispanic people in the story. Black and Hispanic people are depicted in background roles. The main problem solvers are a young Black child and his Hispanic friend.

King Shabazz and Tony's families are incidental to the story; their roles are not inappropriately played down.

The wording is a natural blend of standard English and Black language which makes the story seem authentic.

Highly recommended.

CLIFTON, LUCILLE. Don't You Remember? Illustrated by Evaline Ness. New York: E.P. Dutton & Co., Inc., 1973.

Tate, a young Black child, feels that her family always forgets promises they make to her. On her birthday, she finds out that they have remembered all their promises to her.

An even, dark brown color is used to realistically depict Tate and her family. They are also shown with some diversity in physical characteristics and facial expressions.

In this warm family story, Tate's family act as supportive characters to help her solve her problem. Even though the family members forget to keep their promises to Tate throughout the story, they still seem loving and supportive to each other.

The story content has continuity, is interesting and should appeal to young children, many of whom, like Tate, can remember promises made to them a lot better than the adults who make the promises.

The story is written mostly in standard English; Black language is integrated in to produce a blend of language which conveys the story content superbly. The word "black" is given a positive connotation throughout (e.g. Tate's cake is a "big black beautiful cake").

Highly recommended.

FRASER, KATHLEEN, and LEVY, MIRIAM. Adam's World: San Francisco. Illustrated by Helen D. Hirshman. Chicago, Ill.: Albert Whitman & Co., 1971.

Adam's World is the story of a young middle-class Black child who lives in San Francisco with his twin sisters, his mother and his seaman father.

The illustrations of Adam and his family are acceptable; the characters look realistic in terms of skin color and facial features. The authors depict Adam's family as loving and strong enough to cope with the separations caused by the father's job. One criticism, in terms of characterization, is that Adam's mother and sisters are relegated to very passive roles relative to the active roles assigned to Adam and his father.

The story presents positive images of Africa and implies that the family feels connected to their African roots by showing them dress in African garb. Another positive point is that the family goes out to enjoy the street festival in their own community. For the most part, standard English is used to adequately convey the text.

Recommended.

FUFUKA, KARAMA. My Daddy Is a Cool Dude. Illustrated by Mahiri Fufuka. New York: Dial Press, 1975.

In a collection of poems, the author has portrayed both positive and negative aspects of the Black urban life experience. With great sensitivity she has selected those experiences which paint a composite

and very realistic picture of life as perceived by a young Black child in any big city. The simple language and creative use of Black language adds richness and authenticity to the poetry.

A few of the poems include figures such as a junkie and a prostitute that are not usually dealt with in children's literature (e.g., O-Dee, MR. SMITH, DESSIE). She treats these subjects in a very special and delicate manner with which some 5 and 6 year olds should be able to deal. She is also careful to include other experiences so that one is not left with a one-sided view of Black lifestyles.

The illustrations further complement and highlight this excellent collection of poetry. The illustrator draws with insight upon Black life experience. He has visually captured the feelings and settings expressed in each poem and portrayed them in a very realistic and creative manner.

Highly recommended.

GREENFIELD, ELOISE. Bubbles. Illustrated by Eric Marlow. Washington, D.C.: Drum & Spear Press, Inc.

James Edwards can read three whole words but his mother doesn't have the time to listen to him. The way in which James Edwards deals with his disappointment is explored in this insightful and realistic portrayal of Black family life.

James Edwards and his family come alive through Eric Marlow's drawings and Eloise Greenfield's characterizations.

The author incorporates important values such as creativity and self-discipline into the story content by having James Edwards use these qualities to work out his problem.

The story is written in standard English which conveys magnificently the story content.

Highly recommended.

GREENFIELD, ELOISE. She Come Bringing Me That Little Baby Girl. Illustrated by John Steptoe. Philadelphia: J.B. Lippincott Co., 1974.

A young Black child is thrust into a big brother role when his mother comes home from the hospital with a baby girl. The story focuses on Kevin's adjustment problems and how his family helps him accept the new baby.

Illustrations depict Black people vividly and warmly. There is some diversity in the way characters look, including a variation in the skin tone of background characters. The illustrations are vibrant because of the fascinating way in which color is used.

All characters in the story are Black and thus Black people are in problem solving as well as background roles.

Kevin's family seems loving and basically understanding of his problems with the new baby. Although the father's role is not as important as the mother's in the story, the father still comes

across as a loving parent. Kevin's uncle helps to solve Kevin's problem. The way relatives come by and help out realistically portrays the closely knit nature of many Black families.

The story is written in standard English blended with Black language. The language used blends magnificently with the illustrations to convey the mood and message of the story in a way that young children can easily understand.

Highly Recommended.

GREENFIELD, ELOISE. Me and Nessie. Illustrated by Moneta Barnett. New York: Tomas Y. Crowell Co., 1975.

Janell's made-up friend Nessie causes a lot of trouble when Janell's Aunt Bea comes to visit.

Illustrations by Ms. Barnett are outstanding, the characters are penciled in with such detail and authenticity that you could almost expect to see them walking around on real city streets.

The story has a warm family atmosphere. The mother is the main supporting character. She comes across as a realistic Black parent who is loving and a little worried about Janell having a consistent make-believe friend. The father's depiction in a minor role does not seem inappropriate for the story.

The story content is lively, has continuity and gives a positive image of Black family life.

The story is written in a blend of standard English and Black language which conveys the story content vividly.

Highly recommended.

HAWKINSON, LUCY, and HAWKINSON, JOHN, ill. Little Boy Who Lives Up High. Chicago, Ill.: Albert Whitman & Co., 1972.

Ricky talks about his view of things from way up high in his apartment and contrasts them with the way things look when he is on the ground.

Illustrations of Ricky and his family look like Black people in terms of skin color. They look bland, however, with little expression or life shown in their faces. The illustrations do not, however, project negative stereotyped images of Black people.

The people in Ricky's family are the only people clearly depicted; yet the authors do not seem to focus on making them act or talk like real people.

The setting seems unrealistic from a general as well as a Black perspective; street scenes and a supermarket are depicted with no people shown except for a blurred distant sketch of figures in a playground. The plot seems boring and pointless.

Standard English is used throughout the story in a noncreative and stilted manner.

HILL, ELISABETH STARR. Evan's Corner. Illustrated by Nancy Grossman. New York: Holt, Rinehart & Winston, 1967.

Evan's Corner tells the story of a young Black child who wants some privacy in his family's crowded apartment.

In general, illustrations depicting Evan and his family, as well as background black people, are adequately done; the characters' facial features and bodies look relatively realistic.

Black people are shown in some background roles although, unfortunately, almost all of the people in work roles (teacher, cashier, and shopkeepers) are non-Black. These roles are minimized, however, in comparison with that of Evan and his family who help him solve his problem. Evan's family plays an important role in the story - the family members are loving, understanding and supportive of each other. Although the family is obviously poor, they seem strong and able to cope with their existence.

Many urban Black children will be able to relate to Evan's Corner because of its realistic story content.

Some of the wording will have to be condensed for use with 4 and 5 year olds.

Recommended.

KEATS, EZRA JACK, ill. Peter's Chair. New York: Harper & Row, 1967.

Peter is jealous of the new baby in his home. His family helps him resolve the problem.

Although the illustrations of Peter and his family show them with a rich, dark brown skin color, their faces look bland and have little character. The mother is less grotesque than in The Snowy Day, but she is still very bulky.

The family is portrayed as loving, and capable of solving the problem that has arisen.

The story appeals to many young children and is adequately conveyed by the easily understood vocabulary.

Recommended.

KEATS, EZRA JACK, Ill. Hi Cat. New York: Macmillan Co., 1970.

A neighborhood cat spoils the show that Peter, Archie and Willie are putting on for the other children in the neighborhood.

The illustrations are colorful and the Black people portrayed look realistic in terms of skin color. The story content is interesting and will probably appeal to young children.

Standard English is used and is appropriate for young children.

Highly recommended.

LEEUWEN, JEAN VAN. Timothy's Flower. Illustrated by Moneta Burnett. New York: Random House, Inc., 1967.

Timothy, a small Black child, is able to plant his beautiful yellow flower with the aid of several neighborhood people.

For the most part the Black characters look realistic with some variation in facial features shown.

One of the story's flaws is that only non-Black people are shown helping Timothy solve his problem. This conveys the idea that Black people in the story are either insensitive to Timothy or incapable of helping him.

The role of Timothy's family seems played down in the story. No signs of family affection or understanding are shown; his mother and brothers seem very uninterested in Timothy and his activities. Although his grandmother takes him to the park, her role is minor.

The plot is interesting and has continuity. The interracial community shown is an urban setting with positive elements outweighing the negatives. Timothy is helped to solve the problems of raising a flower in a constricted urban dwelling. It is, however, unfortunate that his family and other Black people are portrayed so negatively.

LEXAU, JOAN. Me Day. Illustrated by Robert Weaver. New York: Dial Press, 1971.

The story describes Rafer's birthday from the moment he wakes up until his father pays him a surprise visit later on in the day.

The facial features of the characters are realistic and thus make it obvious that the characters are Black people. However, the shading used to indicate skin color is too sketchy and inconsistent to effectively portray the characters in an appealing manner for young children.

The family consists of Rafer, his mother, father and brother. The mother is present throughout the story but the overriding impression one gets of her is one of being hopelessly poor; little else about her is brought out. The father, who no longer lives with the family, has not been heard from for a long time until he makes a surprise visit to see Rafer. The father's character remains undeveloped.

The physical sketches of the community seem authentic in terms of Black urban life. The events of the story, however, are overwhelmingly depressing. Although Rafer sees his father for his one day, all of the other day-to-day elements of his life are so harsh that one feels as if the existence of him and his family is only characterized by poverty and unbearable "ghetto" life.

The story is written in a blend of inappropriate and inadequate Black language and standard English that seems demeaning to the characters and Black people in general.

MENTORE, SHARON. The Little Man. Illustrated by Roy Best. Georgetown, Guyana: Ministry of Education, 1972.

Kwesi, a young boy, is called upon to take a very important message to slaves who have been planning a rebellion.

The illustrations are well done; the Black people shown look realistic. The story is about some Black people brought from West Africa to be slaves. The manner in which they are described shows them as courageous people who are willing to fight for their freedom.

The story content is positive because it shows Black people working together to overcome an oppressive situation. The story is interesting and has continuity. The story is written carefully and sensitively making slavery comprehensible to the young child. This story could be used in conjunction with other materials to help young children understand history.

Highly recommended.

MYERS, WALTER DEAN. The Dancers. Illustrated by Anne Rockwell. New York: Parents' Magazine Press, 1972.

Michael goes to work with his father at the theater. He meets some dancers who end up coming to his house to visit him and his friends.

The Black characters have facial features and skin color which make them look real. The illustrations are very colorful and full of life.

The story tells of exciting encounters between Black children and White opera dancers. The relationship that develops is positive because the dances that Mike and his friends perform are just as valid as ballet. Black characters are shown in background as well as highlighted roles in conjunction with the dancers.

The vocabulary used is vivid and conveys the story content in a way that young children will enjoy.

Highly recommended.

SONNEBORN, RUTH. I Love Gram. Illustrated by Leo Carty. New York: Viking Press, 1971.

I Love Gram tells the story of Ellie, her attachment to her grandmother, and her concern for the grandmother when she gets sick.

Some of the illustrations of the family have uneven, streaky coloring. Overall, however, the illustrations are adequate.

The family is closely knit and realistically reflects a warm relationship between a young Black child and her grandmother. Although the father is omitted from the story, no explanation seems needed.

The plot is interesting and has continuity.

The wording is appropriate for young children.

Recommended.

STEPTOE, JOHN, ill. Stevie. New York: Harper & Row, 1969.

Stevie is the touching story of a young Black child's feelings about the little boy for whom his mother babysits.

The illustrations are very colorful and attractive. The characters look realistic; they are shown with individual characteristics such as different skin tones and body types.

The only criticism of the illustrations is that the characters' eyes are not well delineated. This might be confusing for very young children (3 years old) although for older (4-6 years old), it could be explained as the artist's style. The mother and father of the child telling the story are depicted through the child's words. Although the story focuses on the relationship that Stevie and Robert (the child telling the story) had, it is good that the family is also acknowledged in the story.

The plot seems authentic. Many children can relate to Robert's ambivalent attitude towards Stevie.

Steptoe does a fantastic job of using a blend of Black language and standard English to make the story seem realistic. The wording flows naturally with the story.

Highly recommended.

STEPTOE, JOHN, ill. Birthday. New York: Holt, Rinehart & Winston, 1972.

Javaka expresses how he feels about celebrating his birthday as the first born in Yoruba, a town that his mother, father, and their friends built when they left the old America where the people didn't treat Javaka's father like a man "cause he was Black."

John Steptoe's illustrations depict realistic Black people even though the characters' eyes are not clearly delineated. The shading of the eyes can probably be explained to older children (5 years old and up) as an element of the artist's style. The illustrations show Black people with variation in skin color which adds to the characters' authenticity.

The village depicted is an all Black village in which all the background roles in the story are filled by Black people. Javaka's family seems to be strong, hardworking and loving. The mother and father come across as real people who are proud of their heritage, themselves and Javaka, their first born.

The book features an interesting story content as well as colorful illustrations; the series of events invites a child to explore a new way of life through Javaka's eyes. The community is portrayed in a very positive way - the people come together to celebrate the birthday of eight-year-old Javaka, the first born of the new land.

The story is written in an appropriate blend of Black language and standard English which conveys the story content magnificently.

Highly recommended.

SUTHERLAND, EFUA. Playtime in Africa. Illustrated by Willis Bell. New York: Antheneum, 1972.

Playtime in Africa is a non-fiction picture book. The fascinating photographs by Willis Bell skillfully capture the joy, intensity and creativity of African children at play, and successfully depict the children's individual characteristics and movements.

The photographs also present a positive image of African children so that Black children in America can see the similarity in the games they play and the ones played in Africa.

The wording is long and somewhat stilted. The text needs to be shortened somewhat as it is read to young children.

Recommended.

UDRY, JANICE. What Mary Jo Shared. Illustrated by Elearnor Mill. New York: Scholastic Book Service, 1975.

Mary Jo is a young middle-class Black child who wants to think of something unique to share with her classmates.

The skin coloring and facial features of the few Black people depicted look realistic. The story content is positive because it shows Mary Jo using self-reliance and creativity to solve her problem. The image projected by Mary Jo's father is that of a successful working Black father who also has time to be understanding and sensitive to his daughter's needs.

The setting for the story, a predominantly White classroom with a White teacher, seems unrealistic because there are only about 7 children in the entire class.

Highly recommended.

Non-Fiction

The following two annotations illustrate how the criteria listed on pages 51-60 can be modified to analyze non-fiction Black inclusive books.

In addition to using the criteria listed for illustrations in the first section (see pages 51-58), the reader should also consider whether a token or a significant number of Black people are included in the story.

MYERS, WALTER. Where Does the Day Go? Illustrated by Leo Carty. New York: Parents' Magazine Press, 1969.

Annotation

	A predominatly Black, multiracial grouping of children explore the mystery of day and night with one of the children's father.
Illustrations:	The Black people have realistic facial features and individual characteristics. A significant number of Black people are included.
General Characterization:	All of the children help solve the problem by giving their ideas of what happens to the day as night comes.

The Black father seems kind, understanding and seems to have a good relationship with the group of children shown.

Family Characterization: Although no other member of Steven's family is shown, this does not seem inappropriate for the focus of the story.

Story Content: The story content is interesting and should provide a good stimulus for discussions about the relationship between the earth, the sun and the moon.

Word Content: Standard English adequately conveys the story with wording that 5 and 6 year olds can understand without modification.

Highly recommended.

SIMON, SEYMOUR. Water on Your Street. Illustrated by Sonia Lisker. New York: Holiday House, 1974.

Annotation

Water On Your Street is a science book that explains the water works and sewer system in a fun way that young children (5 and 6 year olds) can understand and enjoy.

Illustrations: The illustrations show multiracial children in a natural and unforced manner throughout the story. Most of the illustrations of Black people show them with facial features that make them look like real Black people. Some diversity of characteristics is also shown. A significant number of Black people are included.

Word Content: The language used expertly conveys difficult concepts in a way that young children can understand.

Highly recommended.

Folktales

The following two annotations illustrate how the criteria can be modified to analyze folktales. A short list of some folktales which can be used with young children is also included.

GERSON, MAYR-JOAN. Why the Sky is Far Away. Illustrated by Hope Meryman. New York: Harcourt Brace Jovanovich, Inc., 1974.

Annotation

A Nigerian folktale which explains how people's greed caused the sky to move away and stop serving as a source of food for them.

Illustrations: Except for facial skin color, many of the characters' facial features are somewhat distinct in terms of depicting the race of the characters. The characters do, however, look more realistic than stilted.

Story Content: The story content is interesting and also has a moral about being greedy that can be related to young children. The community as a whole is shown as positive although greed, a negative trait, is also shown. The community is shown as coping with the problems created by their greed.

Word Content: Standard English is used to convey the story content in a way that young children can easily understand. There is no reference to the word "black" in the story.

Highly recommended.

HALEY, GAIL, ill. A Story, A Story. New York: Atheneum Press, 1970.

Annotation

A fascinating Anansi or Spider story in which Anansi uses his wits to gather the price that the Sky God asks for his stories.

Illustrations: The illustrations are very colorful. The characters are depicted in great detail with individual characteristics and a rich, dark brown skin color which look realistic.

Story Content: The plot of A Story, A Story shows how it is possible to overcome great odds when you use your head. The plot has enough action to hold the interest of young children.

Word Content: The story is written in a blend of standard English and some African words and phrases. The blend conveys beautifully this African folktale.

A Story, A Story is a good vehicle for acquainting young children with some aspects of traditional African life in a manner that they can understand.

Highly recommended.

Black Folktales

(Starred books might need to be shortened for young children)

AARDEMA, VERNA. Why Mosquitoes Buzz in People's Ears. Illustrated by Leo and Diane Dillon. New York: Dial Press, 1975.

*BERGER, TERRY. Black Fairy Tales. Illustrated by David White. New York: Atheneum, 1969.

BROOKS, GWENDOLYN. The Tiger Who Wore White Gloves. Illustrated by Timothy Jones. Chicago, Ill.: Third World Press, 1974.

ELKIN, BENJAMIN. Why the Sun Was Late. New York: Parents' Magazine Press, 1966.

*LESTER, JULIUS. The Knee High Man and Other Tales. Illustrated by Ralph Pinto. New York: Dial Press, 1974.

MCDERMOTT, GERALD. Anansi the Spider. New York: Holt, Rinehart & Winston, 1972.

MCDERMOTT, GERALD. The Magic Tree. New York: Holt, Rinehart & Winston, 1973.

*SHERLOCK, PHILIP. Anansi the Spider Man. Illustrated by Marcia Brown. New York: Thomas Y. Crowell, 1954.

*SHERLOCK, PHILIP. Ears and Tales and Common Sense. More Stories from the Caribbean. Illustrated by Aliki. New York: Thomas Y. Crowell, 1974.

WILSON, BETH. The Great Minu. Illustrated by Jerry Pinkney. Chicago, Ill.: Follet Press, 1974.

EVALUATING THE HISPANIC AMERICAN IMAGE IN BOOKS FOR YOUNG CHILDREN

by Leonor Guillen

The criteria used in the preceding section to examine books about Black people can also be used to review books about Hispanic Americans. The areas examined - characterizations, illustrations, family characterization, story content and word content - need to be considered in looking at books about Hispanic Americans as well as Black people.

However, there are some additional issues that should be taken into consideration when reviewing books for the Hispanic American child. One area of concern is the language itself. When reviewing books consider whether:

- Spanish words or expressions are used appropriately.
- When Spanish words are translated in a story, they are accurately translated immediately in the text or in a glossary.
- Spanish words and expressions are spelled correctly.
- Spanish words that are only used locally, regionally or that come from English or other languages are explained in a glossary; for example:

  turke: pavo, guajolote
  ticher: maestro, professor

- Descriptions of cultural objects and events are accurate.
- Books with both a Spanish and English text convey the same message in both versions.

Books about Hispanic Americans should be screened to be certain that Hispanic history, tradition and customs are treated with respect and that information is accurate. When reviewing books consider whether:

- Names, places, dates and other historical or geographic data are correct.
- The objects and environment depicted are realistic.

- The Hispanic American characters exhibit pride or confidence in their values and traditions.

- Non-Hispanic characters in a story show respect for Hispanic American traditions.

When reviewing books for use with Hispanic American children we must also keep in mind the cultural diversity of Hispanic Americans. They do not all share the same history, tradition and values. There are also regional language differences. This cultural heterogeneity has several implications.

Books written for a particular group of Hispanic children such as those for Chicano children by Manuel Escamilla, may include vocabulary and customs that are unfamiliar to other Hispanic American children. Often teachers will find that very few materials have been developed that reflect the culture and tradition of Central and South America. Therefore, teachers may have to write their own books or help children write books which reflect those countries' traditions.

Although this section of the bibliography focuses on books for use with Hispanic American children, it is important to keep in mind that all children should be given the opportunity to learn about a variety of people, languages and life styles. Books written about Hispanic Americans or that have Hispanic Americans as main characters should be included in all classrooms.

ANNOTATIONS AND LISTINGS

The following books have been reviewed using the criteria from the section on books about Black people and the considerations mentioned on the preceding pages.

APODACA, CELLIA et al. Perlitas de Ayer y de Hoy. Albuquerque: Universidad de Nuevo Mexico, Panorama Press, 1975. (Spanish)

Perlitas de Ayer y de Hoy is a collection of traditional Hispanic American rhymes and riddles.

At the end of the book there is an explanation in English of the cultural importance of introducing these riddles and songs to the Chicano child. Its use by other Hispanic American children is also highly recommended.

The illustrations are colorful and adequately portray objects and people of Hispanic American origin.

Highly recommended.

BRENNER, BARBARA. Barto Takes the Subway. New York: Alfred A. Knopf, 1961. (English)

Barto's dream of taking a ride on the New York City subway comes true when his mother sends him with his older sister to visit his grandmother. Barto's first experience aboard the subway is full of excitement and joy.

Although few cultural aspects are discussed in the story, the realistic portrayal of the Puerto Rican characters is in itself a positive cultural message.

Recommended.

BULLA, ROBERT C. The Poppy Seeds. New York: Thomas Y. Crowell, 1955. (English)

The struggle between a boy who hopes someday it will rain in his dry valley in Mexico and an old man who refuses to share the only spring of running water in the valley is the theme of this moving story. The plot is interesting and provides accurate information about life in a small village in Mexico. The descriptions are vivid and the narration is easy to follow. Any Hispanic American child regardless of his place of origin will understand and enjoy this story.

The drawings are simple and somewhat sketchy.

Recommended.

DELGADILLO, TERESA. Sé quien soy. Glenview, Ill.: Scott Foresman & Co., 1972. (English-Spanish)

The life of a middle class Hispanic American family in the United States is portrayed in this book. The cultural messages

as well as the characters introduced seem authentic. The format, however, is confusing because of the indiscriminate mixing of English and Spanish. The illustrations include excellent photographs and maps.

DINHOFER, ELISA et al. Chicos en la Cocina. Kids in the Kitchen. Puerto Rico: Caribbean World Communications, Inc., 1971.

A bilingual cookbook which introduces children to common dishes from the Hispanic American and North American cuisines.

Accurate and useful information about the origin of some dishes and spices are included along with a glossary.

The illustrations are realistic and attractive.

Highly recommended.

ETS, MARIE HALL, and LABASTIDA, AURORA. Nine Days to Christmas. New York: Viking Press, Inc., 1969. (English)

Based around the Posadas, an important Mexican tradition, this story provides a good experience with the cultural life of Mexican people.

The language used is easy to understand. Most Spanish words used are fully explained. The illustrations are colorful.

Highly recommended.

HITTE, KATHERYN, and HAYES, D. WILLIAMS. Mexicali Soup. New York: Parents' Magazine Press, Inc., 1959. (English)

Mother is ready to prepare her special Mexicali soup. Each member of the family attempts to convince her that a particular ingredient in the soup is not needed or is not used in this country. At dinner time, mother surprises the entire family.

The author uses the incident with the soup to symbolize some of the pressures people of Hispanic American origin go through when they leave the mountains to live in a large city. The book has been carefully written in language that can be easily understood by young children. The illustrations are colorful and realistically represent a Hispanic American family in a multicultural environment.

Highly recommended.

KEATS, J. EZRA, and CHERR, PAT. My Dog is Lost. New York: Thomas Y. Crowell Co., 1960. (English)

Juanito has just arrived in New York from Puerto Rico and has lost his dog. Although he does not speak English he manages to communicate with some children who help him look for his dog.

A good presentation of New York as a city made up of diverse cultures and racial groups is given; illustrations depict children from different backgrounds and their various communities.

Key words are presented in Spanish in an effective way. A glossary of these words is included at the end of the story.

Highly recommended.

KESSELMAN, WENDY. Angelita. New York: Hill & Wang, 1970. (English)

Angelita is a Puerto Rican girl who has come to live in New York. She feels homesick and spends most of her time playing alone with her favorite doll. Some children in the neighborhood make it difficult for her to adjust to the big city.

Children who have come from a rural area to a large city will be able to identify with Angelita.

The story is told in a poetic style. The photographs that illustrate the story add to the authenticity of the characters and their environment.

Highly recommended.

SERRA DELIZ, WENCESLAO. Fabian. Miguza, Barcelona: Edil, Inc., 1968.

The life of a boy named Fabian is portrayed very realistically. His life style is presented without being evaluated or compared to the life styles of others.

The illustrations are outstanding and depict the rural life in a small village in Spain very realistically.

The book is well written in language that can be easily understood by preschoolers.

Highly recommended.

SONNEBORN, A. RUTH. Friday Night is Papa Night. New York: Viking Press, 1970. (English)

Everyone is worried because Papa is late one Friday night. The importance of the father and the strong family ties that exist in this Puerto Rican family are clearly demonstrated in this moving story. A very difficult real life situation is presented in a positive manner. Aspects of Puerto Rican culture are also incorporated into the story.

The language is kept simple. The drawings are clear and well done.

Highly recommended.

TARBOX, TODD. Maria. Skokie, Ill.: National Textbook Co., 1975. (Bilingual)

Maria talks about her family, the school she attends, her friends and what the people in her town do.

The cultural aspects of the book blend naturally with the characters and environment described. The photographs which illustrate the book contribute to its authenticity. Separate Spanish

and English versions are presented with the same illustrations. The language is kept simple and corresponds to the child's level of understanding; both versions of the story are well written.

Highly recommended.

TARBOX, TODD. Teresa. Skokie, Ill.: National Textbook Co., 1975. (Bilingual)

A day in the life of Teresa, who lives in Mexico City, reveals what a Mexican child does in an urban environment. Any Hispanic American child from an urban area will identify with Teresa. The story is somewhat slow but children will still enjoy it. The edition is bilingual. The two versions are presented in separate parts of the book and illustrated with excellent photographs which add to the story's authenticity. The language is simple and both versions are well written.

Highly recommended.

Additional Recommended Books

APODACA, CECILIA et al. El Perrito Perdido. Albuquerque: Universidad de Nuevo Mexico, Panorama Press, 1975. (Spanish & English versions)

APODACA, CECILIA et al. Una Luminaria para mis Palmoitas. Albuquerque: Universidad de Nuevo Mexico, Panorama Press, 1975. (Spanish)

APODACA, CECILIA et al. Ya Perdiste tu Colita, Tita. Albuquerque: Universidad de Nuevo Mexico, Panorama Press, 1975. (Spanish & English versions)

BINZEN, BILL. Miguel's Mountain. New York: Coward, McCann Geoghehan, Inc., 1968. (English)

DE LEON, NEFTALI. I Will Catch the Sun. Lubbock, Texas: Trucha Publications, 1973. (Spanish)

ELISOFON, ELIOT. A Week in Leonora's World: Puerto Rico. New York: Hill & Want, 1970. (English)

ESCAMILLA, MANUEL. La Morenita. Denver: Colorado Migrant Council, 1972. (Spanish)

ZAYAS, MADELINE. A Boy Named Manuel. Austin, Texas: Dissemination Center for the Bilingual Bicultural Education, 1974. (English)

ZENDRERA, C. Yaci y su Muñeca. Provenza, Barcelona: Editorial Juventud, Colección Kukuruku, 1974. (Spanish)

BOOKS ON COMPREHENSIVE EVALUATION IN CHILDREN'S BOOKS

Compiled by Eloise Gift

ARBUTHNOT, MAY HILL. Children's Reading in the Home. Glenview, Ill.: Scott, Foresman & Co.

In her preface, this well-known authority on children's literature says this book is intended for "parents, grandparents, uncles, aunts, teachers, librarians and all who are interested in children's reading in the home."

She explores the whole range of children's literature from "books to begin, 2-6," (Chapter 2) through "transitions from juvenile to adult reading" (Chapter 10). Those interested in books for preschoolers should find Chapter Two particularly rewarding. The latter covers selection aids, children's needs, literary yardsticks for children's books, criteria for books other than ficition and a bibliography.

ARBUTHNOT, MAY HILL, and SUTHERLAND, ZENA. Children and Books. 4th ed. Glenview, Ill.: Scott, Foresman & Co., 1972.

Well written and easy to read, this is a most comprehensive treatment of children's literature. There is something here for everyone interested in evaluating children's books. Authors, illustrators, themes, genres, history, trends, issues are all discussed.

The fourth edition with its bright and attractive cover continues in an inviting format interspersed with illustrations (including several pages of full color reproductions) from children's books.

HAVILLAND, VIRGINIA. Children and Literature: Views and Reviews. Glenview, Ill.: Scott, Foresman & Co., 1973.

A former teacher and a well-known authority on children's literature is the compiler of this wide selection of essays on children's books. Many deal with major controversial themes and should provide good guidance to all concerned with selection and use of children's books at all age levels.

LARRICK, NANCY, ed. A Parents' Guide to Children's Reading. 3rd ed. New York: Doubleday Co., 1964.

This prize-winning work by a well-known author is full of information on how to help children get the most out of books. It is well planned with special sections for each age group, different types of literature, an annotated bibliography section, a reading list for parents and a good index. Although addressed to parents, this work should be useful to teachers, trainers, librarians, and others.

MACCANN, DONNARAE, and WOODWARD, GLORIA. The Black American in Books for Children: Readings in Racism. Metchuen, N.J.: Scarecrow Press, 1972.

A collection of articles by Black scholars, that discuss the rationale for books about the Black experience and the criteria for evaluating such books. They also examine racism in some classics as well as in publishing.

There are notes on the contributors and a title and author index of all the children's books mentioned. Particularly useful as an aid in evaluating books for Black children.

NONSEXIST BOOKS FOR YOUNG CHILDREN

The Council on Interracial Books for Children (1841 Broadway, New York, N.Y. 10023) publishes a pamphlet "10 Quick Ways to Analyze Children's Books for Racism and Sexism" which gives criteria for detecting racism and sexism in children's books.

The following are books recommended as good nonsexist books. Included in this list are books which show women/girls or men/boys in nonsexist roles and also some books that just feature girls as main characters.

(Starred books feature Black children in main roles.)

ADOFF, ARNOLD. Make a Circle/Keep Us In. New York: Delacorte Press, distributed by Dial Press, 1975.

ALEXANDER, MARTHA. I'll Protect You From the Jungle Beasts. New York: Dial Press, 1973.

*CLIFTON, LUCILLE. Don't You Remember. New York: E.P. Dutton & Co., Inc., 1973.

*CLIFTON, LUCILLE. My Brother Fine With Me. New York: Holt, Rinehart & Winston, 1975.

DE POIX, CAROL. Jo, Flo, and Yolanda. Chapel Hill, N.C.: Lollipop Power, Inc., 1973.

*DOBRIN, ARNOLD. Josephine's Imagination. New York: Scholastic Book Service, 1975.

EICHLER, MARGRIT. Martin's Father. Chapel Hill, N.C.: Lollipop Power Inc., 1971.

EHRLICH, AMY. Zeek Silver Moon. New York: Dial Press, 1972.

ERNST, KATHRYN. Danny and His Thumb. Englewood Cliffs, N.J., 1973.

GAEDDERT, LOU. Noisy Nancy and Nick. Garden City, N.Y.: Doubleday & Co., 1970.

GAEDDERT, LOU. Noisy Nancy Norris. Garden City, N.Y.: Doubleday & Co., 1971.

GAUCH, PATRICIA LEE. Grandpa and Me. New York: Coward, McCann & Geoghegan, 1972.

GOLDREICH, GLORIA, and GOLDREICH, ESTHER. What Can She Be? A Veterinarian. New York: Lothrop Lee & Shepard Co., 1972.

GOLDREICH, GLORIA, and GOLDREICH, ESTHER. What Can She Be? A Farmer. New York: Lothrop Lee & Shepard Co., 1976.

GOODYEAR, CARMEN. The Sheep Book. Chapel Hill, N.C.: Lollipop Power, Inc., 1972.

*GREENFIELD, ELOISE. Me and Nessie. New York: Thomas Y. Crowell, Co., 1975.

*GREENFIELD, ELOISE. First Pink Light. New York: Thomas Y. Crowell, Co., 1975.

HAZEN, NANCY. Grownups Cry Too. Chapel Hill, N.C.: Lollipop Power, Inc., 1973.

HOPKINS, LEE BENNETT. Girls Can Too. New York: Watts, 1972.

*JORDAN, JUNE. Fannie Lou Hamer. New York: Thomas Y. Crowell Co., 1972.

LAFARGE, PHYLLIS. Joanna Runs Away. New York: Holt, Rinehart & Winston, 1973.

LASKER, JOE. Mothers Can Do Anything. Chicago: Whitman Co., 1972.

LEAF, MUNRO. Ferdinand. New York: Viking, 1969.

*MAYER, MERCER. Liza Lou and the Yeller Belly Swamp. New York: Parents' Magazine Press, 1976.

NESS, EVALINE. Do You Have the Time, Lydia? New York: E.P. Dutton, Inc., 1974.

*OLIVER, DEXTER, and OLIVER, PATRICIA. I Want to Be. Chicago: Third World Press, 1974.

RAYNOR, DORKA. This is My Father and Me. Chicago: Albert Whitman & Co., 1973.

REAVIN, SAM. Hurray for Captain Jane. New York: Parents' Magazine Press, 1971.

SIMON, NORMA. I Was So Mad! Chicago: Albert Whitman & Co., 1974.

SIMON, NORMA. All kinds of Families. Chicago: Albert Whitman & Co., 1975.

*SONNEBORN, RUTH. I Love Gram. New York: Viking Press, 1971.

STANEK, MURIEL. I Won't Go Without a Father. Chicago: Albert Whitman & Co., 1972.

SUROWIECKI, SANDRA LUCAS. Joshua's Day. Chapel Hill, N.C.: Lollipop Power, Inc., 1972.

THOMAS, MARLO. Free to Be You and Me. New York: McGraw-Hill Book Co., 1974.

*UDRY, JANICE MAY. Mary Jo's Grandmother. Chicago: Albert Whitman & Co., 1970.

*UDRY, JANICE MAY. What Mary Jo Shared. Chicago: Albert Whitman & Co., 1970.

WABER, BERNARD. Ira Sleeps Over. Boston: Houghton Mifflin Co., 1975.

WILLIAMS, BARBARA. Kevin's Grandma. New York: Dutton & Co., 1975.

WOLFE, GUNILLA. Tommy and Sarah Dress Up. New York: Houghton Mifflin Co., 1972.

YOUNG, MIRIAM. Jellybeans for Breakfast. New York: Parents' Magazine Press, 1968.

ZOLOTOW, CHARLOTTE. A Father Like That. New York: Harper & Row, 1971.

ZOLOTOW, CHARLOTTE. William's Doll. New York: Harper & Row, 1972.

ZOLOTOW, CHARLOTTE. Janey. New York: Harper & Row, 1973.

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